DOCUMENT RESUME

ED 110 005 95 IR 002 273

AUTHOR	Johnson, Scottie McIntyre; And Others
TITLE	Planning Audiovisual Services in Public Libraries.
INSTITUTION	Texas State Library, Austin. Dept. of Library Development.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C.
PUB DATE	75
NOTE	271p.
EDRS PRICE	MF-$0.76 HC-$13.32 PLUS POSTAGE
DESCRIPTORS	Annotated Bibliographies; Audio Equipment; Audiovisual Aids; *Audiovisual Programs; Cable Television; Dubbing; Evaluation Methods; Films; Filmstrips; Instructional Materials Centers; Library Acquisition; Library Equipment; Library Material Selection; *Library Planning; Library Services; Magnetic Tape Cassettes; *Manuals; Media Selection; Phonotape Recordings; *Public Libraries; Slides; Video Cassette Systems; Video Tape Recordings

ABSTRACT

This manual, designed to serve as a basis for a workshop series, provides assistance in the evaluation, selection, and utilization of audiovisual materials and equipment. Four states in planning a media program are outlined, followed by sections detailing information concerning films, video, audio, and projected stills. The annotated bibliography provides access to further information on media formats, administration, and programing. (Author/DS)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

PLANNING AUDIOVISUAL SERVICES
IN
PUBLIC LIBRARIES

by

SCOTTIE McINTYRE JOHNSON

LINDA SCHEXNAYDRE

MARY S. WOODS

U S DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

Austin
Texas State Library
Department of Library Development
1975

The activity which is the subject of this report was supported in whole or in part by the U.S. Office of Education, Department of Health, Education and Welfare. However, the opinions expressed herein do not necessarily reflect the position or policy of the U.S. Office of Education, and no official endorsement by the U.S. Office of Education should be inferred.

38 FR 213

Although this manual was developed under contract with the Texas State Library, the opinions expressed herein do not necessarily reflect official agency policy.

IR 002 273

2/3

ACKNOWLEDGEMENTS

The authors wish to express special thanks to Cyndy Halm, Department of Library Development, Texas State Library, for her expertise and patience in typing the manuscript and her skills in the graphic designs of the manual.

AV, as a specialty, must wither away.
We must be complete librarians,
not just 'book people'.

- Joan E. Clark -

"Media Services in Public Libraries,"
Bookmark, v. 27 (December, 1967), p. 123.

TABLE OF CONTENTS

How To Use This Manual vii

HOW TO GET STARTED

Planning Model 1

Introduction 3

Stage I. Form for Making Preliminary Decisions Before Investing in Audiovisual Services 8

Stage II. Form for Determining Preferences for Media Services 19

Stage III. Planning Form for a Selected Media Format 30

Stage IV. Procedures for Implementing the Media Program 34

HOW TO CHOOSE MEDIA FORMATS

16 mm and 8 mm Films 39

16 mm Film 41

Obtaining 16 mm Films 41

Factors to Consider with 16 mm Film 47

16 mm Equipment 48

8 mm Film 49

Open Reel and Cartridge Formats 49

8 mm Film Loops 50

Video/Cable - Getting Into Television 53

Provide Viewing of PTV Programs 56

Thinking of the Technology 61

Organize Your Community for Cable Television 64

Produce Videotape Programs 78

Audio Formats 85

What Type of Tape? 87

Selection of Audio Materials 87

Cassette vs. Disc Format 89

Availability of Audiocassettes 91

Storage, Processing, and Maintenance of Cassette Tapes 93

Hardware Needed for Cassette Tape Collection 94

Cassette Duplication 97

Copyright Considerations 98

Specialized Audio Formats for the Blind and Physically Handicapped 99

Projected Still Visuals 103
  Filmstrips 105
  Slides 106
  Overhead Transparencies 109

HOW TO DECIDE WHAT TO BUY

Evaluation and Selection of Audiovisual Materials 111
  The Evaluation Problem: Some Perspectives 113
  Evaluation/Selection Basic Guidelines 114
  A Written Selection Policy 116
  Evaluation/Selection Procedures 122
  Evaluation Forms 123
  On Acquisition: Jobbers 128
  Commercial Cataloging Services 129
Producers of Software 131
Selection of Audiovisual Equipment 147
  Sources of Assistance 149
  Purchasing Audiovisual Equipment 151
  Maintenance and Repair of Audiovisual Equipment 157
  Questions for the Audiovisual Equipment Buyer 158

HOW TO LEARN MORE

A Glossary of Audiovisual Terms 162
Address, Information and "Ready Reference" Files 181
Media-Related Organizations 185
Opportunities for Continuing Education 191
Sources of Information/Annotated Bibliography 201
  Introduction 203
  Outline/Table of Contents of Bibliography 206
  Annotated Bibliography 208

Index 269

HOW TO USE THIS MANUAL

This manual was developed to serve as the basis for the 1975 Texas State Library workshop series, Audiovisual Services in Public Libraries. It was also designed as a basic training manual for the planning of media services in public libraries and for the selection and utilization of audiovisual materials. The planning model for nonprint media services will aid in the decision-making/budgeting process for initiating or expanding audiovisual library services. Succeeding chapters describe the characteristics, cost requirements and uses of specific media formats - film, video, audio discs and tapes, filmstrips, slides, and overhead transparencies - to assist librarians in choosing the media format best suited to their public library and their community. Sections on selection and evaluation of nonprint materials and equipment are also included. Materials designed to be used in conjunction with this manual are

AV Buyer's Guide: A User's Look at the Audio-Visual World. 2nd ed. Fairfax, Virginia: National Audiovisual Association, 1974.

Making the Most of Media; Media and Methods Programming Guide. American Library Association, 1971.

This manual does not deal with the cataloging, classification or technical processing of nonprint materials. For assistance in these areas, see

Managing Media Centers. Warren Hicks and Alma Tillin. New York: Bowker, 1975 (forthcoming).

Non-Book Materials: The Organization of Integrated Collections. Jean Riddle Weihs, Shirley Lewis, and Janet McDonald. Ottawa: Canadian Library Association, 1973.

For assistance in basic production techniques, see

Planning and Producing Audiovisual Materials. Jerrold E. Kemp. 2nd ed. Scranton, Pennsylvania: Chandler, 1968.

The annotated bibliography at the end of the manual provides access to further information on particular media formats, equipment and facilities, administering media services, and programming ideas. References for further reading have all been included in this bibliography, rather than at the end of individual sections. Access to general sections in this manual is through the Table of Contents, and to more specific information through the Index.

This manual can be put in a three-ring notebook for ease of handling. We plan to update and revise the information in the different sections through providing you with extra pages to insert and revised pages to substitute for those already in the manual. You can help us begin this updating process through completing the "Training Manual Evaluation Sheet" on the following page. Tell us what information you would like to see added or expanded upon by returning this form to us by November 1, 1975. We will use your suggestions in the improvement of this particular manual, and in the design of future training materials as well.

TRAINING MANUAL EVALUATION FORM

Please help us revise and update this manual by evaluating its usefulness to you and returning this form to the Department of Library Development, Texas State Library, by November 15, 1975.

Name: ______________________ Position: ______________

Library: ______________________________________

Address: ______________________ City: ______________

MRC Library: ___________________________________

Title of Training Manual: ___________________________

1. Have you used the manual to answer specific questions? ____ (yes/no)

   If yes, please describe one or two situations in which the manual was particularly helpful.

   ____

   ____

   ____

2. Have questions arisen that could not be answered in the manual? ____ (yes/no)

   If yes, please list specific items not covered:

   ____

   ____

   ____

3. Have any other staff members used this manual? ____ (yes/no)

   If yes, please identify specifically the staff members involved, what sections of the manual they used, the circumstances of use, and the results.

   ____

   ____

   ____

4. What topics would you like to see added, revised, or expanded upon in the first revision of the manual? Please be specific.

   ____

   ____

   ____

5. What is your overall rating of this manual?

   ____

6. What other information do you need on this topic? List reference questions or literature searches that you would like us to do for you.

   ____

   ____

   ____

-- FOLD --

STAMP

Audiovisual Workshop
Ms. Linda Schexnaydre
Coordinator, Continuing Education
Department of Library Development
Texas State Library
Box 12927 Capitol Station
Austin, Texas 78711

-- FOLD --

PLANNING MODEL

Illustration from: Audiovisual Instruction, v. 18
(November, 1973). Artwork by Dave Holman.

PLANNING MODEL

Introduction

Planning constitutes the most important step in developing media services for public libraries. Before beginning such a program in your library, it is crucial for you to assess your present situation in relation to nonprint media, to identify the needs of your clientele, to design a specific media program geared to these needs and interests, and to identify those activities needed to implement the program.

The following basic principles will help you in developing media services:

Plan carefully before you begin media services. Lessons already learned in public school media centers show that well-developed service plans help avoid the stigma of dusty equipment forgotten on shelves.

Becoming a member of the Texas Library System should be a public library's first priority. Once system membership criteria have been met, your library can participate in systemwide audiovisual programs and develop a plan for media services that includes the use of system services.

There is no such thing as an instant media program. Plan for your program to develop initially over a period of three years. Begin with basic services and initiate additional levels of service as you progress.

Start small. Concentrate on developing services with one format, the one most suited to and desired by one client group. Use basic table-top equipment and your existing facilities rather than investing heavily in elaborate listening and viewing carrels or other types of specialized media furnishings.

Each library will set its own criteria for beginning levels of media services. Minimum criteria for audiovisual service have not as yet been included in the requirements for membership in the Texas Library System. Public Library Association guidelines for audiovisual services, revised in in 1975, may be out of reach at present. (A chart summarizing these current guidelines in regard to criteria for nonprint media is on pages 6-7.) Whatever the size of your beginning collection, you need to be sure to budget money each succeeding year for the continued growth of the nonprint media collection.

Once you have declared your philosophy of service, let it take precedence over the practical problems you will encounter. Reread the policy statements you have prepared whenever you are becoming discouraged with technical details.

To provide the best service, materials should be assimilated into your existing collection, not kept in isolation. If inter-shelving is impossible, then integrate access to the materials by interfiling media catalog cards with those for printed materials.

Do not expect equipment to function perfectly or to last indefinitely. "Technology is not magic and can never function properly if treated as such" is good advice found in Advanced Technology/Libraries, Vol. 1 (September, 1972), page 7.

Continue to purchase the same models of equipment when additional hardware is needed. Less time is required to train users and library staff if they must learn to operate only one model. It is easier to service the intricacies of one model, and hardware accessories and parts will be interchangeable.

The planning process has been divided into four stages. When you complete the activities outlined in each of these stages, you should be able to answer the following general questions about the feasibility and design of audiovisual library services for your particular library:

Stage One: Before you decide to invest in audiovisuals, what do you need to know about your library, your community, and the range of nonprint media available?

Stage Two: What are your priorities for media service?

Stage Three: Once your priorities have been set, what should be included in a written plan and budget for media services?

Stage Four: What procedures should be followed in carrying out your plans?

Assumptions

There are several assumptions that underly the design of this planning model. The first is that libraries should place first priority on attaining and retaining membership in the Texas

Library System. At present, nonprint media holdings are not included in the book volume count necessary to reach minimum criteria for system membership. Secondly, many of the regional library systems are developing nonprint media services systemwide as part of their service programs. Within these regional library systems, a library may have access to certain media formats on a rotating basis. In such a case, local media services should plan to include system services as well. Finally, the provision of nonprint media services entails more than a one-time expenditure of funds. Media programs will require money each year to develop the audiovisual collection, to repair equipment, and to purchase additional hardware. The development of services should be carefully planned as a gradual process.

The forms and worksheets provided in this section of the manual have been provided to help you plan your program more effectively. As you work through them, you will be designing a three-year plan for media services in your library.

Public Library Association
1975 Guidelines for Audiovisual Materials in Public Libraries*

Standards for Materials	Large Libraries (150,000+ population) Population	# 16 mm prints	# added each year	Small & Medium-Sized Libraries (Under 150,000 population)
Percentage of budget devoted to audiovisual (including local and system funds)	10-15% or $1.50 per capita, whichever is greater			15% or $1.50 per capita, whichever is greater
Number of years to reach standards	Three years			Three years
Percentage of audiovisual materials budget for repair and replacement of equipment	Ten to fifteen percent			Ten to fifteen percent
Minimum number of titles to start a collection in any one format of audiovisual materials	Three hundred			No recommendation made.
Size of 16 mm film collection by the size of population, including the number of prints to be added each year	150,000- 299,999	300	30	Under 25,000 - Do not purchase; acquire membership in film circuit 25,000-50,000 - Membership in film circuit plus 25-50 film titles owned 50,000-150,000 - one film print per 250 people
	300,000- 499,999	400	40	
	500,000- 749,999	600	50	
	750,000- 999,999	1,000	100	
	1,000,000-2,499,999	2,000	150	
	2,500,000-5,000,000	2,500	200	
	5,000,000+	3,000	200	
Minimum number of 8 mm films	Three hundred			100 for populations over 25,000 Add at the rate of one per 150 people

*Report also includes standards on staffing, equipment and facilities, which are not summarized in this chart.

Minimum number of filmstrips	No recommendation made.	Fifty
Minimum number of video-cassettes	No recommendation made.	150 for populations over 50,000 only
Minimum number of slide sets	Fifty	Fifty
Minimum number of framed prints	Three hundred	Fifty. Add at the rate of one per 150 people
Minimum number of sound recordings	5,000. Add at the rate of one per fifty people	1,000-1,500, with a minimum of 500 per sound format. Add at the rate of one per ten people
Percent of audio collection devoted to non-musical recordings	Twenty percent	Ten percent
Minimum audiovisual collection	Three hundred 16 mm films Three hundred 8 mm films 5,000 audio recordings Three hundred framed art prints	No suggested collection given.

STAGE I: Form for Making Preliminary Decisions Before Investing in Audiovisual Services

1. Write a one-paragraph statement of your library's philosophy of service. For example, what are your general goals and responsibilities to your community?

2. Consider your current library users. To which of the following groups do most users belong?

____ preschool children

____ K-12 students

____ post-secondary students

____ adults pursuing job-related interests (business persons, industry workers, artists, housewives, etc.)

____ adults pursuing non-job interests (cultural, intellectual, recreational)

____ new adult readers

____ physically handicapped

____ minority groups

____ institutionalized persons (hospitals, prisons, etc.)

____ senior citizens

____ ______________________

____

3. Consider the non-users. To which of the following groups do most non-users belong?

____ preschool children

____ K-12 students

____ post-secondary students

____ adults pursuing job-related interests (business persons, industry workers, artists, housewives, etc.)

____ adults pursuing non-job interests (cultural, intellectual, recreational)

____ new adult readers

____ physically handicapped

____ minority groups

____ institutionalized persons (hospitals, prisons, etc.)

____ senior citizens

____ ______________________

____

4. Consider the information needs and interests of each group of users you have identified. Would nonprint media be appropriate for any of these user groups? If so, write a one-sentence assessment of why nonprint media would be useful for each user group you have identified. (An example has been provided to help you get started.)

	Group:	Assessment:
Example:	Preschool children	Children under school age are heavily dependent on oral and/or visual presentations.

5. Consider the information needs and interests of each group of non-users you have identified. Would nonprint media be appropriate for any of these user groups? If so, write a one-sentence assessment of why nonprint media would be useful for each non-user group you have chosen. (An example has been provided to help you get started.)

	Group	Assessment:
Example:	New adult readers	Adults who have been nonreaders in the past tend to respond to oral and/or visual presentations.

6. Briefly describe your library's current nonprint media holdings and/or services.

7. Briefly describe systemwide media holdings and/or services available to your library. Do plans exist for expanding nonprint media holdings and/or services in the future for system member libraries?

8. How many of your current staff members have audiovisual skills?

9. How would you assess their over-all media competencies?

___ possess earned degree in AV

___ have had courses in AV

___ self-taught in AV

___ willing to learn

___ additional staff required

10. What amount of your current materials budget is devoted to AV?

$ __________

11. What percentage of your current materials budget is devoted to AV?

__________ %

12. What possible sources of funds exist for developing audiovisual services? Number the following types of funding sources in order of their perceived potential in increasing your audiovisual budget:

____ Redistributing current allotments to cover AV

____ Identifying a beginning media program with specified costs and resulting services for presentation to your governing board to request budget increase

____ Designating memorials and other gifts for media purchases

____ Enlisting the aid of your Friends of the Library group and/or other community groups for a local fund-raising drive to purchase needed equipment and/or materials

____ Applying for Library Services and Construction Act (LSCA) funds or other types of Federal grants to fund the media project

____ Applying to a private foundation for funds

____ Other: ____

____

____

13. Examine the chart entitled "Media Formats and Cost Relationships" on the pages that follow. Then answer these questions:

Which media formats appear to be within your price range?

Which media formats appear to be completely out of your price range?

14. Examine the chart entitled "Media Formats: Characteristics in Relationship to Users and Available Software" on the pages that follow. Then answer this question:

Which media formats appear to offer those capabilities that you require in terms of available programs and users?

15. In light of your answers to questions 4, 5, 13, and 14, complete the information requested below:

Possible Target Groups (Users and Non-Users)	Appropriate Media Formats (Selected from Characteristics and Cost Relationships)

MEDIA FORMATS / HARDWARE : Cost Relationships and Considerations

Media Format	Estimated Cost/Item	Local Production	Durability	Storage Limitations
Printed Materials		possibly	high	
General interest periodicals	$ 10.05*			
Hardbacks	$ 12.20			
Mass market paper	$ 1.17			
Higher price paper	$ 3.73			
Audio Disc	$ 5.00	no	low	Store vertically away from heat; heavy-duty sleeves may be purchased
Audio Reel-to-Reel Tape	$ 8.00-12.00	yes	high	Store vertically in original container away from magnetic fields and excessive humidity or dryness
Audio Cassette Tape	$ 6.00+/ 30 min.	yes	high	Store vertically in original container away from magnetic fields and excessive humidity or dryness
Silent Filmstrip	$ 12.00+/ 30 min.	possibly	medium	Storage units may be purchased or store in its container in cardboard box
Sound Filmstrip	$ 20.00/ 30 min.	possibly	medium	Store together in producer's boxes or purchased containers
Two-inch by Two-inch Slides	$ 40.00/ slide program (100 slides)	yes	high depending on mount	1) Storage units may be purchased 2) Store in containers supplied by film developers or in the projector trays 3) Store in plastic pocket sheets for easy identification
Overhead Transparency	$ 1.00-2.00	yes	medium	Special folders may be purchased or separate with sheets of paper and store in index folders in vertical film cabinet

---

*Bowker Annual. 19th ed. 1974. Average prices for 1973. pp. 208-212.

Required Hardware	Estimated Cost/Unit	Portability	Ease Of Use
None	——	high	
Record player Headphones Speakers	\$ 75.00+ \$ 15.00+	medium	high
Open reel recorder/player Head phones	\$ 200.00+ \$ 15.00+	medium	medium
Cassette player Cassette recorder/player Head phones	\$ 40.00+ \$ 70.00+ \$ 15.00+	high	high
Filmstrip projector Filmstrip viewer	\$ 50.00+ \$ 25.00+	medium	high
Sound filmstrip projector/ audiodisc Sound filmstrip projector/ audio cassette	\$ 125.00+ \$ 125.00+	medium	medium
Slide projector Zoom lens (optional) Slide tray Screen Audio synchronizer (optional) Dissolve control (optional)	\$ 150.00+ \$ 45.00 \$ 4.00 \$ 60.00+ \$ 40.00 \$ 200.00+	medium	medium
Overhead projector Screen	\$ 150.00+ \$ 60.00+	medium	high

MEDIA FORMATS / HARDWARE : Cost Relationships and Considerations

Media Format	Estimated Cost/Item	Local Production	Durability	Storage Limitations
Art Prints Matted prints Framed prints	 $ 5.00+ $ 35.00+	yes	medium	Protect with puncture-proof cardboard corners
8 mm Film (silent)	$ 20.00/ 20 min.	yes	medium	Avoid excessive humidity or dryness Store vertically in reel container
8 mm Film (sound)	$ 90.00+/ 20 min.	yes	medium	Avoid excessive humidity or dryness Store vertically in reel container
16 mm Film	$200.00+/ 20 min.	possibly	medium	Avoid excessive humidity or dryness Store vertically in open rack
Half-inch Reel-to-Reel Videotape	$ 80.00/ 30 min.	yes	high	Store vertically in original container away from magnetic fields and excessive humidity or dryness
Three-fourths-inch Videocassette	$ 80.00+/ 30 min.	yes	high	Store vertically in original container away from magnetic fields and excessive humidity or dryness
Half-inch Video Cartridge	$ 80.00+	possibly	high	Store vertically in original container away from magnetic fields and excessive humidity or dryness

Required Hardware	Estimated Cost/Unit	Portability	Ease Of Use
None	——	high	high
8 mm filmloop projector 8 mm film cartridge projector 8 mm film open reel projector Screen	$ 110.00+ $ 145.00+ $ 325.00+ $ 60.00+	medium	high high medium
8 mm filmloop projector 8 mm film open reel projector Screen	$ 400.00+ $ 400.00+ $ 60.00+	medium	high medium
16 mm projector (for sound or silent film) - manual threading 16 mm projector/self-threading Screen	$ 700.00+ $ 800.00+ $ 60.00+	low low	low medium
For playback: Videotape recorder/player Monitor/receiver Connecting cables For recording: Camera (black and white) Camera (color) Tripod Zoom lens	 $1,200.00+ $ 500.00+ $ 100.00+ $ 500.00+ $4,000.00+ $50.00-400.00 $ 400.00	low	low low
For playback: Cassette player For recording: Cassette recorder/player	 $1,000.00+ $1,300.00+	 low low	 high medium
Recorder/player and monitor	$3,000.00- $7,000.00	low	medium

MEDIA FORMATS: Characteristics in Relationship to Users and Available Software

Media Classes/ Formats	User Requirements	*Characteristics +Instructional Uses											Programs Available
		Sound	Picture	Line Graphic	Print	Motion	Learning Facts	Learning Visual Ideas	Learning Principles/Rules	Learning Procedures	Learning Motor Skills	Developing Attitudes	
Printed materials	Require literacy and reading motivation User progresses at own rate		X	X	X		X		X	X		X	All subjects, all levels of difficulty
Audio discs	Require interest in music and/or spoken word No literacy requirements Many users own hardware	X					X			X		X	All types of music, drama, poetry, and other types of literature High interest - all age groups
Audio reel-to-reel tapes	Require interest in music and/or spoken word No literacy requirements Many users own hardware User must have some skills to use equipment	X					X			X		X	Limited except for music
Audio cassette tapes	Require interest in music and/or spoken word No literacy requirements Many users own hardware Easy to teach users to operate equipment	X					X			X		X	All types of music, drama, poetry, and other types of literature Use for recording oral history, local events for oral archives High interest - all age groups

*Characteristics adapted from Rudy Bretz. A Taxonomy of Communication Media. Englewood Cliffs, New Jersey, 1971, page 66.

+Instructional Uses adapted from William H. Allen. "Media Stimulus and Types of Learning," Audiovisual Instruction, Vol 12 (January, 1967) pages 27-31.

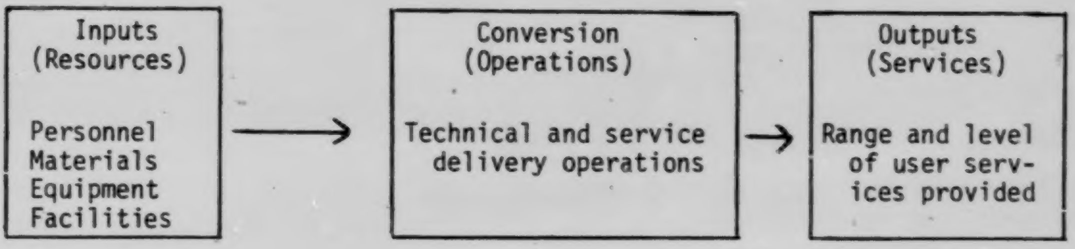
Silent filmstrips	Captions may require some degree of literacy Require interest in still visual portrayals User controls rate of progression		X	X	X		X	X	X	X			All subjects, color and monochrome Many producers now turning to sound filmstrips
Sound filmstrips	Captions may require literacy Require interest in simultaneous visual and audio	X	X	X	X		X	X	X	X		X	All subjects, color and monochrome Generally high interest - all age groups
Two-inch by two-inch slides	Require interest in still visual photographs Some users own hardware		X	X	X		X	X	X	X			All types of art, geographical locations, people Generally high interest - all age groups Can be combined with sound Easily revised and updated Can be arranged in any sequence Produce locally to meet specific needs
Art prints	Require interest in still visual art		X	X	X		X	X	X				All types of art Appeal to all age groups
Overhead transparencies	Captions may require literacy Require interest in still graphics		X	X	X		X	X	X	X			Commercially produced transparencies limited in subject and appeal Appeal to all age groups Group use only Can be easily produced locally to meet specific needs

Formats	User Requirements	*Characteristics					*Instructional Uses						Programs Available
		Sound	Picture	Line Graphic	Print	Motion	Learning Facts	Learning Visual Ideas	Learning Principles/Rules	Learning Procedures	Learning Motor Skills	Developing Attitudes	
8 mm films (silent)	Captions may require literacy Require interest in silent film Some users own hardware Can be viewed repeatedly within limited time periods		X	X	X	X		X	X	X			Limited especially to single concepts Color and monochrome Appeal to all age groups Individual or small group use only
8 mm films (sound)	Require visual literacy Require interest in simultaneous motion visual and audio Some users own hardware	X	X	X	X	X	X	X	X	X	X	X	All subjects but not as many as 16 mm Color and monochrome Appeal to all age groups Individual or small group use only
16 mm films	Require visual literacy Require interest in simultaneous motion visual and audio	X	X	X	X	X	X	X	X	X	X	X	All subjects, recreational and instructional Color and monochrome High appeal to all age groups Use usually limited to large groups
Videotapes	Require visual literacy Require interest in simultaneous motion visual and audio	X	X	X	X	X	X	X	X	X	X	X	All subjects, recreational and instructional Color and monochrome High appeal to all age groups Can be produced locally to meet specific needs Can be easily revised and updated

STAGE II: Form for Determining Preferences for Media Services*

Introduction

Now that you have reviewed media potential in direct relation to your library situation, we are asking you to decide which media services should have priority in your library. This instrument was originally developed by Dr. James Liesener, College of Library and Information Service, University of Maryland. Characterizing a media program in terms of a basic systems model, Liesener presents a planning process that enables planners to distinguish between means and ends. He suggests, for instance, that a recurring problem in media management is failure to state clear program objectives and to waste much time on technical operations without relating them to enunciated ends. To encourage such a distinction, Dr. Liesener illustrates a basic relationship between media program components:


Inputs (Resources)
Personnel
Materials
Equipment
Facilities
Conversion (Operations)
Technical and service delivery operations
Outputs (Services)
Range and level of user services provided

The above model shows the framework within which Liesener's nine-step planning process becomes operational.

We wish to emphasize that the form used here to identify preferences in media services is only a component of a more extensive planning process. For a full description, see James W. Liesener. *A System for Planning and Communicating School Media Programs*. ALA, 1975 (Forthcoming).

---

*Adapted from "Form for Determining Preferences for School Library/Media Center Services," c1974 by the American Library Association. Used by permission of the author, James W. Liesener, School of Library and Information Service, University of Maryland, College Park, Maryland, 20742.

Directions

In completing this section of the planning model you will be using the form provided to identify particular media services to be offered by your library. You will be asked to consider options and alternative service patterns in the following areas:

I. Access to Materials, Equipment, and Space

II. Provision of Reference Services for Media-Related Problems

III. Production Services

IV. Instruction in the production and use of nonprint media and the use of equipment

V. Programming - The Provision of Media Programs on Special Problems or Topics Related to Target Audiences

VI. Public Relations

For cooperative planning, this form should be completed by your library trustees, library staff members, and community residents. Such combined input will give you a good idea of how participants view audiovisual services in relation to your library.

You can complete this section of the manual in one of two ways. One method involves reading through the categories of service and checking those particular categories that apply to your situation. After you have completed this initial step, you will want to go through the entire list of categories a second time to see how your initial choices fit together to make a total plan of service. Feel free to change your mind, possibly adding and deleting services until you are satisfied with the total configuration.

The second way to use this form is to assign point values to the different categories based on the importance you place on particular kinds of library services for your community. There may be some services which are of no value to you at this time. These services should receive a "0" score.

Step 1 Assume you are a member of a committee charged with establishing service priorities for public library nonprint media services.

Allocate 1000 points among the broad categories (I-VI) of service in such a way as to reflect your own opinion on the relative importance or value of these service categories.

Enter the number you assign to each of the numbered sections in the blank at the beginning of each section. The six numbers should total to 1000. Please use a pencil so that you can revise the numbers if you change your mind.

Step 2 Divide the number given to each Roman numeral section among the capital letter subsections. Enter the number for each subsection on the line by the capital letter. If a subsection is not worth any points, enter a "0".

Step 3 Follow the same procedure in breaking down the points allocated to the Arabic numeral and small letter subsections. Be careful that the points assigned to each subsection add up to the points assigned to the points allocated to the whole section.

Step 4 As you go through the above steps, feel free to change your mind about the assignment of numbers. As you work with the more specific services, you may decide that a certain section needs more points and you will want to subtract points from another section.

Form for Determining Preferences for Media Services

____ I. ACCESS TO MATERIALS, EQUIPMENT, SPACE

____ A. Provision of Materials

____ 1. Audio media

____ a. disc recordings
____ b. reel-to-reel tape recordings
____ c. cassette tape recordings

____ 2. Still visual media

____ a. art prints
____ b. slides
____ c. filmstrips

____ 3. Motion visual media

____ a. 16 mm films
____ b. 8 mm films
____ c. reel-to-reel videotapes
____ d. videocassettes/video cartridges

____ 4. Other

____ a. multimedia kits
____ b. games
____ c. 3-D models
____ d. puzzles
____ e. ________________________________
____ f. ________________________________

____ B. Provision of Audiovisual Equipment

____ 1. Equipment for audio media (record players, reel-to-reel tape recorders, cassette tape recorders, etc.)

____ 2. Equipment for visual media (projectors, viewers, screens, etc.)

____ 3. Equipment for television playback (receivers/monitors, players, recorder/players, etc.)

____ 4. Equipment for television production (receivers/monitors, videotape recorders, cameras, lighting, etc.)

____ C. Provision of Space in Library

____ 1. Space for individuals to use audiovisual materials and equipment

____ 2. Space for small groups to use audiovisual materials and equipment

____ 3. Space for large groups to use audiovisual materials and equipment

____ D. Use of Materials, Equipment, Space

____ 1. Availability for use

____ a. Available for use during all library hours
____ b. Available for use during limited hours only

____ 2. Circulation of materials and equipment

____ a. Provision for use of materials and equipment in library
____ b. Provision for use of materials and equipment outside the library
____ c. Provision for use of materials ONLY outside the library. Equipment does not circulate.
____ d. Provision of additional circulation services (renewals, recalls, reservations, etc.)
____ e. Provision of materials and/or equipment through deposit collections in community locations, such as nursing homes and day care centers.
____ f. Provision of materials through mail service to such groups as the rurally isolated or the homebound.
____ g. Provision of materials and equipment through the use of a mobile van, or "mediamobile."

____ 3. Accessibility of materials and equipment

____ a. Closed access
____ b. Open access, but separate collections by media format
____ c. Open access with all media formats integrated, but separate from the book collection
____ d. Open access with all media formats integrated with books
____ e. Open access for materials, but closed access for equipment

____ E. Provision of Materials Not in Library Collection

____ 1. Provision of materials from other sources (interlibrary loan, rental materials, free loan materials, systemwide services)

____ 2. Purchasing/rental of materials requested by users for specialized needs

____ II. PROVISION OF REFERENCE SERVICES FOR MEDIA-RELATED PROBLEMS

____ A. Provision of a collection of reference materials for self help

____ B. Assistance in identification and location of materials in library

____ C. Assistance in identification and location of materials outside library (information about other collections, referral to other sources)

____ D. Alerting the User and Current Awareness

    ____ 1. Notifying the users of new materials, equipment, and services on a regular basis

    ____ 2. Systematically gathering information about user interests and needs, and publicizing relevant information and materials regarding those interests and needs

____ E. Assistance in Compiling Bibliographies

    ____ 1. Assistance in preparing lists of references on a given subject

    ____ 2. Provision of lists of references on a given subject for users on request

    ____ 3. Provision of lists of references in anticipation of user needs or on subjects of continuing interest

    ____ 4. Provision of evaluative information in addition to references

____ F. Answer Services

    ____ 1. Provision of answers to simple questions for users on request (e.g., What ETV stations can be received in our geographical area? Are there any film producers in our town?)

    ____ 2. Provision of answers to complex questions on request, (e.g., What do researchers say about the effects of television violence on children?)

____ G. Provision of information (e.g., a file) on potentially useful community resources (e.g., local film processors, a calendar of community concerts, best-selling spoken records)

____ III. PRODUCTION SERVICES

- ____ A. Provision of facilities and production of materials by library staff for library in-service or programming
  - ____ 1. Dry-mounting of materials
  - ____ 2. Laminating of materials
  - ____ 3. Preparation of stencils
  - ____ 4. Preparation of graphic displays
  - ____ 5. Preparation of transparencies
  - ____ 6. Production and preparation of photoprints
  - ____ 7. Preparation of slides
  - ____ 8. Production of audiotapes
  - ____ 9. Production of videotapes
    - ____ a. for individual and group use
    - ____ b. for cable television
    - ____ c. provision of production studio
  - ____ 10. Preparation of media kits
    - ____ a. slides with tapes
    - ____ b. pictures with tapes
    - ____ c. films with tapes
    - ____ d. printed materials with nonprint formats
  - ____ 11. Editing
    - ____ a. tapes
    - ____ b. films
    - ____ c. slide series
    - ____ d. videotapes
  - ____ 12. Preparation of scripts and story hour presentations
  - ____ 13. Puppet and marionette theatres
  - ____ 14. Working models and mock-ups
  - ____ 15. Other
    - ____ a. ______________________________
    - ____ b. ______________________________

____ B. Provision of facilities and assistance to users in producing materials

- ____ 1. Dry-mounting of materials
- ____ 2. Laminating of materials
- ____ 3. Preparation of stencils
- ____ 4. Preparation of graphic displays
- ____ 5. Preparation of transparencies
- ____ 6. Production and preparation of photoprints
- ____ 7. Preparation of slides
- ____ 8. Production of audiotapes
- ____ 9. Production of videotapes
  - ____ a. for individual and group use
  - ____ b. for cable television
  - ____ c. provision of production studio
- ____10. Preparation of media kits
  - ____ a. slides with tapes
  - ____ b. pictures with tapes
  - ____ c. films with tapes
  - ____ d. printed materials with nonprint formats
- ____11. Editing
  - ____ a. tapes
  - ____ b. films
  - ____ c. slide series
  - ____ d. videotapes
- ____12. Other
  - ____ a. ________________________________
  - ____ b. ________________________________

____ IV. INSTRUCTION IN THE PRODUCTION AND USE OF NONPRINT MEDIA AND IN THE USE OF EQUIPMENT

____ A. Directional services: Provision of pamphlets, maps, and handbooks describing arrangement and media services of the library

____ B. Provision of guidance in viewing and listening

____ C. Provision of instruction in the use of media and equipment operation for individual users upon request

____ D. Provision of in-service programs for library staff in the use of media

____ 1. Production and use of materials

____ 2. Preparation and use of equipment

____ 3. Selection and evaluation of media

____ E. Provision of workshops for users on production techniques and on the use of materials and equipment

____ V. PROGRAMMING - PROVISION OF MEDIA PROGRAMS ON SPECIAL PROBLEMS OR TOPICS RELATED TO TARGET AUDIENCES

____ A. To groups, including audiovisual presentations, reading lists, displays

____ 1. Preschool children

____ 2. K-12 students

____ 3. Post-secondary students

____ 4. Adults with job-related interests (business persons, industry workers, artists, housewives)

____ 5. Adults with non-job interests (cultural, intellectual, or recreational)

____ 6. Senior citizens

____ 7. New adult readers

____ 8. Physically handicapped

____ 9. Minority groups

____10. Institutionalized persons (hospitals, prisons)

____11. ____

____12. ____

____ B. To groups, with programs designed for presentation in the library

____ C. To groups, with programs designed for presentation in community locations

____ D. To individuals, including lists of recommended media, individual conferences, viewer/listener interest files

____ E. Video/cable

____ VI. PUBLIC RELATIONS

____ A. Displays and exhibits

____ B. Newspaper releases

____ C. Radio and television

____ 1. Spot announcements

____ 2. Local programs, such as book talks and interview shows

____ D. Slide programs

____ E. Videotape

____ F. 8 mm film

____ G. Group talks supplemented by media

____ H. ____

____ I. ____

Conclusion

After you have assigned points on the basis of your service priorities or have checked those services that you would like to provide, answer these questions:

1. What target group is your first priority for service?

2. What media format will you use to serve this target group?

3. What library services will you offer? (Please list.)

STAGE III: Planning Form for a Selected Media Format

1. Selected format: ____________________

2. Write a one-paragraph policy statement of the rationale for using the medium you have chosen.

3. In several sentences, describe the users for whom the medium is intended.

4. Briefly describe the type of library program planned and the desired outcomes or the impact on the target group.

5. List your program objectives for media service.

6. Budgeting Costs. Plan your project over a three-year period so that costs can be distributed as media services are developed. In designing your budget for audiovisual services, you will need to include the cost of additional software and hardware, equipment maintenance, salaries of additional staff that need to be hired, and other related expenses as listed below.

a. Prepare a tentative budget for your media program to cover a three-year period.

Software

Cost per item _____
Beginning collection of _____ items
Total cost for software _____

Hardware

Cost per item _____
Basic collection of units _____
Total cost for hardware _____

Other Costs

Rental fees for software __________
Hardware accessories (such as extension cords, headphones, screens, batteries) __________
Hardware maintenance __________
Bibliographic tools __________
Publicity __________
Printing costs (such as instructional brochures, reading/viewing/listening lists) __________
Miscellaneous expenses (commercial processing, catalog card sets, supplies) __________
Salaries __________

Total Project Costs __________

b. Decide how this program will be implemented over a three-year period and indicate on the chart below how costs will be distributed. Use extra sheets of paper to itemize expenditures more specifically if necessary.

CATEGORIES OF EXPENDITURES	First Year	Second Year	Third Year	TOTAL
Software Number of items purchased Cost				
Hardware Number of items purchased Cost				
Other expenses Rental fees for software Hardware accessories Hardware maintenance Bibliographic tools Publicity Printing Costs Miscellaneous Expenses				
Salaries (Indicate budgeted positions)				
TOTAL COST				

7. List the bibliographic sources you will use for selecting software. (Consult "Sources of Information," pages 212 through 214.) Indicate for each title whether you will purchase the item or whether you will try to share access to this publication with other libraries through joint purchase, interlibrary loan, joint selection meetings.

	(Check One)	
Title	Purchase	Shared Access

8. List the sources you will use for ordering hardware. (Consult "Sources of Information," page 252, as well as, "Selecting Hardware," pages 149 through 151.)

a.

	(Check One)	
Title of bibliographic tools/guides	Purchase	Shared Access

b. Indicate names and addresses of local dealers.

Local dealers	Address/Phone

STAGE IV: Procedures for Implementing the Media Program*

A. Complete Stage I: Preliminary Considerations

B. Complete Stage II: Determining Service Preferences

C. Complete Stage III: Written Plan for Each Media Format

D. Assess the specific training needs of your library staff. Summarize the areas of training and the level needed in a few sentences.

E. Indicate how this training will be accomplished. (Consult "Opportunities for Continuing Education," pages 193 through 200.)

____ 1. Directed reading

____ 2. Visits to other libraries to consult with knowledgeable librarians

____ 3. Use of outside consultants (System consultants, Texas State Library consultants, audiovisual consultants)

____ 4. Attending professional conferences and conventions

____ 5. Attending workshops

____ 6. Use of individualized training materials

____ 7. Formal courses

    ____ a. colleges and universities
    ____ b. schools or departments of library science

F. Formulate a materials selection policy statement for your library by integrating the rationales for each media format into your existing materials selection policy statement. (See "Selection and Evaluation of Materials," pages 117 through 121 for sample policy statements.)

G. Formulate a circulation policy statement concerning the procedures involved in the use of nonprint media software and hardware. (See the sample policy statement governing the use of Amarillo Public Library's film collection, page 36.)

---

*Adapted from James W. Ramey, "The Human Element: Why Nonprint Managers Turn Gray," Drexel Library Quarterly, v. 7 (April, 1971), page 103.

H. Design an evaluation form for software. (See "Selection and Evaluation of Materials," pages 124 through 127 for sample evaluation forms.) Utilize this form when previewing and selecting software. Remember to involve users.

I. Design an evaluation form for hardware. (See "Selection and Evaluation of Hardware," pages 158 through 161 and the AV Buyer's Guide for criteria.) Utilize this form when consulting dealers and when selecting equipment.

J. Organize acquisition files for hardware and software. These include consideration files, preview files, on-order files. (For guidance, see Hicks and Tillin's Developing Multi-Media Libraries, 1970.)

K. Organize holdings files. These include catalog cards and hardware inventory files. (For guides to cataloging nonprint media, see pages 261 through 263 of "Sources of Information." For guides to hardware inventory records, see Erickson's Administering Instructional Media Programs, 1968; Brown and Norberg's Administering Educational Media, 1972; and Hicks and Tillen's Developing Multi-Media Libraries, 1970.)

L. Publicize your new media services.

M. Plan and conduct user instruction programs in utilization and equipment operation.

N. Develop evaluation forms to help assess the impact of your media services. Indicate performance measurements to be used:

____ 1. Number of nonprint media titles/equipment added to the collection

____ 2. Number of nonprint media titles/equipment circulated to library users; number used within the library

____ 3. Number of library programs utilizing nonprint media; number of participants.

____ 4. User evaluation forms on specific library programs

____ 5. Amount of reference, advisory and referral service provided in the area of nonprint media

____ 6. Number of nonprint materials produced

____ 7. Categories of persons utilizing nonprint media and the purposes for their use

____ 8. User/nonuser evaluation forms on the impact of the media program

____ 9. Library staff evaluation forms on the impact of the media program

AMARILLO PUBLIC LIBRARY FILM COLLECTION
General Information*

The film collection in the Amarillo Public Library was established in 1952. It is composed of 16 mm sound pictures covering a wide range of subjects for all groups, but stress is on the films of adult educational and artistic value. Informational films for children are provided.

Film service is free to local adult residents. Non-resident borrowers may borrow films from this collection by paying a $3.00 service charge for each film and adhering to rules as apply to local borrowers.

Non-residents may borrow Sponsored Films without paying the service charge, the only cost being postage and insurance both ways.

Films sent out of town are booked for one day plus allowance for transportation both ways.

Films are normally issued for a twenty-four hour period. They may be picked up the day they are to be used and must be returned the following day. For an early daytime showing, films may be withdrawn the day before the program and returned following the showing on the day of use. Films for a Sunday showing may be picked up on Friday or Saturday and returned on Monday.

It is essential that films be returned promptly on the date due to avoid inconvenience to the next borrower. A charge of twenty-five cents ($0.25) per title is made for each day the film is overdue.

Films may be reserved in person or by telephone in the Film Department of the Central Library as far in advance of the date they are to be shown as possible. Reservations should be made between 9:00 a.m. and 6:00 p.m. on Mondays through Saturdays.

Films reserved in advance may be picked up during hours of service: 9:00 a.m. to 6:00 p.m.

Because of staff limitations there is no film service after 6:00 p.m. No film service is available at the branch libraries.

Films may be withdrawn only from the Film Department on the second floor of the Central Library and must be returned to the Film Department, either in person or by Insured Parcel Post as the case of out-of-town loans.

Borrowers are expected to provide a 16 mm sound projector of acceptable make and in good condition. Amarillo Public Library films cannot be shown on a silent projector. Only an experienced competent projectionist should be entrusted with the showing of films.

---

*Reprinted from, Amarillo Public Library, Films - (A Catalogue and Index). 1975, pages 4-6.

Loan limits - 90 minutes to a person.

Each film is inspected after each loan and is therefore in good condition when it is checked out. The films are to be rewound and returned on Library reels. The borrower is responsible for returning films in good condition, or for paying the cost of repair or replacement in case of damage. The extent of damage and cost of repair or replacement are determined by the Film Librarian. The borrower will be notified of the amount.

The borrower is responsible for the cost of replacing films which are lost while issued in his name. Films are not to be spliced with Scotch Tape.

Each borrower is responsible for completing the film showing report enclosed with each program. This report asks for the number of times the film is shown and the number of persons in attendance.

Library films may not be shown at events where admission is charged or which are designated for fund-raising purposes, nor any commercial purpose.

These films may not be shown on television without permission from the film producer or distributor, or agency holding rights to the film. Television clearance must be obtained by the borrower.

The library takes no responsibility for projection. The borrower is required to provide a 16 mm sound projector of acceptable make and an experienced competent projectionist. Film damage will seldom occur if the following precautions are observed.

A. Engage only a trained competent projectionist.

B. Use good properly adjusted equipment.

C. Make certain projectionist properly threads the film in projector.

D. Make certain projectionist properly cleans the "Film Gate" of the projector.

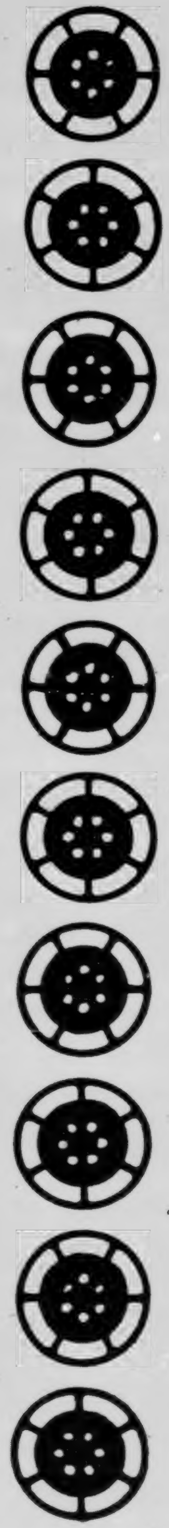
E. Make certain projectionist remains near the projector while film is showing.

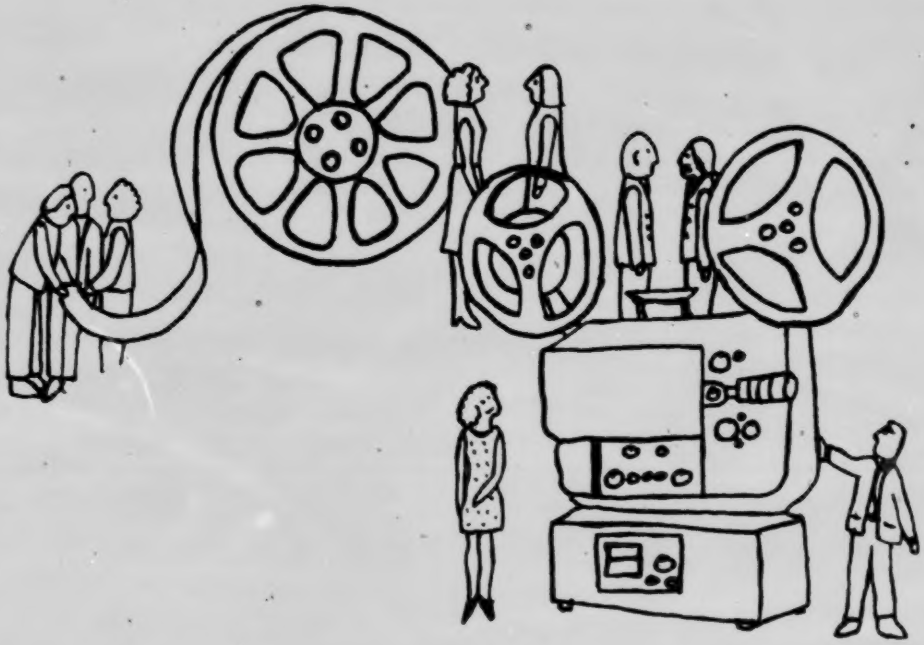
F. Make certain projector is turned off immediately if image on screen jumps, if sound is not clear, or if film breaks.

G. Make certain projectionist frequently feels sprocket hole area of films as it goes onto take-up reel. It is possible to have a steady image on the screen and good sound yet damage sprocket holes. Feeling the film frequently is the only way to detect this type of damage.

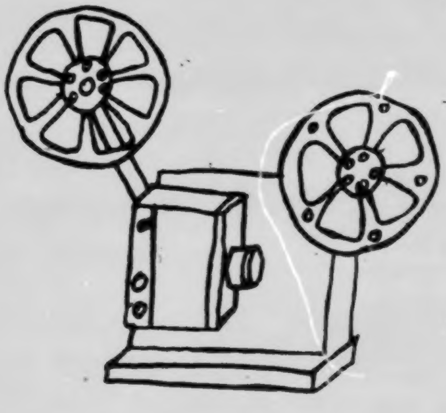
H. Make certain that projectionist does not repair film damage, does not use splicing tape, scotch tape, masking tape or any sticky substance on the film.

I. Do not expose film to excessive heat, moisture or dirt. Report any damage when returning film.





16 MM AND 8 MM FILM



16 MM FILM

16 mm films are usually educational, industrial, non-feature or non-theatrical films (as opposed to feature films which are those appearing in commercial movie theatres), although some feature films may also be obtained in 16 mm form. The designation, "16 mm," refers to the fact that the width of the film is sixteen millimeters. 16 mm film is a group medium. Largely because of the cost, libraries do not usually provide 16 mm films for a single individual to view. However, this practice may be changing as quieter, smaller and more sophisticated projection systems are designed.

16 mm film is an exciting, provocative medium. Its larger-than-life quality and brilliant images are especially successful at evoking mood, focusing attitudes and precipitating discussion. Whether as part of a regular, continuing film program for children or adults, as a special one-time showing of a particular film, or as an integral part of project programs such as service to the elderly, teenagers, or handicapped, 16 mm film may indeed be the most appropriate medium for meeting some particular client needs and goals.

16 mm film has been with us for a long time. The longevity of the medium accounts for the fact that libraries usually own or can borrow a 16 mm projector. However, most libraries cannot afford to purchase and maintain their own film collections. The average 16 mm film costs from $200.00 to $600.00. What can you do if you have a 16 mm projector available, are interested in providing film showings for your patrons, but cannot afford to purchase 16 mm films? Do you have other options?

Obtaining 16 mm Films

Public Library Film Circuits

A number of public libraries in Texas have already established mechanisms for sharing 16 mm films with other libraries in their area. Film circuits are being set up in the Corpus Christi, San Antonio, and Houston systems for use by member libraries in each system. Abilene Public Library and Amarillo Public Library make 16 mm films available to system member libraries within their own systems. The West Texas Library Film Circuit, headquartered in Abilene, and the North Central Film Cooperative, headquartered in Richardson, allow for cooperative purchasing of 16 mm films and their use by libraries who pay membership fees for this service.

According to the 1974 edition of the Texas State Library Communications Network Policies and Procedures Manual, public libraries generally do not circulate nonprint media to other public libraries through interlibrary loan. However, if a public library in your county or in your immediate vicinity owns 16 mm films, you might check into possibilities for borrowing their films on an informal basis for use in your public library.

Free Films

There are many sources of free films. Some are produced and distributed by manufacturers and businesses. They are designed to sell the company's product. This does not necessarily prevent you from using free films provided by commercial business as long as the "sell" is not too hard and accurate facts are presented. Be on the lookout, however, for commercial messages which destroy the credibility of the film.

Another source of free films is the United States Government. A complete catalog may be obtained by writing

Information Branch
National Audiovisual Center (G.S.A.)
Washington, D.C. 20409

For other listings of free films, write

Modern Talking Pictures
1411 Slocum Street
Dallas, Texas 75207

or

Modern Talking Pictures
2323 New Hyde Park Road
New Hyde Park, New York
11040

Explore sources of free films in your community. Contact local organizations, travel bureaus, your county extension agent, and field offices of state and federal agencies to inquire about possible sources of 16 mm films. For more specific information on other sources of free and inexpensive materials, see pages 216 through 219 of this manual.

As with all 16 mm films (especially free ones) you should preview the films yourself before showing them to an audience. In many cases you get what you pay for, and a free film which sounds great in the catalog description may not be worth your patron's time.

Low Cost Film Rental

By far the most common method of obtaining 16 mm films is by renting them, usually for a single showing. For those on a limited budget, film rental libraries, usually operated by a college or university are invaluable. These agencies rent 16 mm films to institutions with educational purposes such as schools and libraries at prices ranging from $2.00 to $15.00 per film per day. Texas has three major university film libraries:

Division of Audiovisual Services
University of Texas at Arlington
Arlington, Texas 76010

Visual Instruction Bureau
University of Texas
Austin, Texas 78712

These two libraries have fairly large collections of films on every conceivable topic.

Texas A & M University
Extension Film and Slide Set Library
College Station, Texas 77840

Mostly films dealing with agriculture and related topics are contained in this collection. The films may be ordered directly from the university or through your county agricultural extension agent.

Virtually every state has at least one large university film rental library. Four of the largest and best are listed here. All rent to out-of-state customers and all have very reasonable rates (from $2.00 to $10.00 for most films). With catalogs from the three Texas film libraries and from these selected out-of-state libraries, the librarian will have access to thousands of film titles for almost any purpose.

University of California
Extension Media Center
Berkeley, California 94720
(free catalog)

Indiana University Audiovisual Center
Bloomington, Indiana 47401
(huge catalog, $5.00)

Kent State University
Audiovisual Services
Kent, Ohio 44242
(over 7,000 film titles in catalog, $3.00)

University of Michigan
Audiovisual Education Center
416 Fourth Street
Ann Arbor, Michigan 48103
(catalog, $2.00)

One word of caution about university film rental libraries: Because of their low rental charges, these libraries are heavily used. Be sure to order films as far in advance of the showing date as possible. Be sure to return your copy of the rented film on time to insure that the next person will have the film available when he requests it. University film library films receive hard use and sometimes careless handling. You may occasionally get a scratched or damaged film print. But for the most part, university film rental libraries are quite reliable; and for those on a limited budget, their incredibly low rental costs more than make up for any small inconveniences suffered.

Higher Cost Rental and Purchase

There are hundreds of film distribution companies which sell and rent 16 mm films. The cost of rental from these companies is always higher than costs from university film rental libraries, but the service is better and the quality of the 16 mm film print you receive for showing is usually better. Even for the librarian on a limited budget, the $10.00 to $65.00 per day rental fee is occasionally warranted if you need the film in a hurry or if the particular film you want is not available from university film libraries.

As for purchasing, if there is a chance you will use a particular film at least four or five times per year for several years to come, or if the film you are considering is likely to remain useful for many years without going out of date (such as a children's classic), you should consider purchasing your own copy of the film or suggesting to your Major Resource Center that they purchase it.

Whether or not you ever purchase or rent from commercial companies, you will probably want to write for some of their catalogs. They are usually free and contain excellent descriptions and pictures from the films. By browsing through the film catalogs, you will get an idea of the wide variety of 16 mm films available today. A selected list of reliable film distributors who handle creative, exciting films appropriate for use in public libraries follows. You may write the Texas State Library for names and addresses of other film distributors. Also see page 141 of this manual for additional companies.

SELECTED TEXAS FILM DISTRIBUTORS

Association-Sterling Films
8615 Director's Row
Dallas, Texas 75247

Baptist Film Center
2620 Avenue E East
Arlington, Texas 76010

Coronet Instructional Films
SSR Box 43
Weatherford, Texas 76086

Elder Film Service
Warfield Street
San Antonio, Texas 78216

Encyclopedia Britannica
Education Corporation
260 Wynnewood Village
Dallas, Texas 75224
(214) 943-4751

Films, Inc.
Box 31547
Dallas, Texas 75231

Learning Corporation of America
Southwest Media Services
14118 Kiamesha Court
Houston, Texas 77069

McGraw-Hill Films
1945 Ruby Road
Irving, Texas 75060

Melton Book Company
111 Leslie Street
Dallas, Texas 75207

Oxford Films
P. O. Box 9333
Fort Worth, Texas 76107

Raymer Educational Films
14118 Kiamesha Court
Houston, Texas 77069

Stevens Pictures of Texas, Inc.
3019 Monticello
Dallas, Texas 75205

United Films, Inc.
2903 Louisiana
Houston, Texas 77006
(713) 528-2503

BFA Educational Media
218 Sheridan
Tyler, Texas 75701

SELECTED NATIONAL FILM DISTRIBUTORS*

ABC Media Concepts
1330 Avenue of the Americas
New York, New York 10019

ACI Films, Inc.
35 West 45th Street
New York, New York 10036

American Documentary Films
336 West 84th Street
New York, New York 10024

BFA Educational Media
2211 Michigan Avenue
Santa Monica, California 90404

Carousel Films
1501 Broadway
New York, New York 10036

CRM Educational Films
220 Twelfth Street
Del Mar, California 92014

Walt Disney Educational Materials
800 Sonora Avenue
Glendale, California 91201

Eccentric Circle Cinema Workshop
P. O. Box 1481
Evanston, Illinois 60204

International Film Bureau
332 South Michigan Avenue
Chicago, Illinois 60604

International Film Foundation, Inc.
475 Fifth Avenue, Suite 916
New York, New York 10017

Benchmark Films Inc.
145 Scarborough Road
Briarcliff Manor, New York 10510

MacMillan Films, Inc.
34 MacQuesten Parkway South
Mount Vernon, New York 10550

Mass Media Association
2116 North Charles Street
Baltimore, Maryland 21218

Museum of Modern Art Film Library
Eleven West 53rd Street
New York, New York 10019

NBC Educational Enterprises
30 Rockefeller Plaza
New York, New York 10020

National Film Board of Canada
1251 Avenue of the Americas
New York, New York 10020

Pictura Film Distribution
Corporation
43 West Sixteenth Street
New York, New York 10011

Pyramid Films
Box 1048
Santa Monica, California 90406

Texture Films, Inc.
1600 Broadway
New York, New York 10019

Time-Life Films
43 West Sixteenth Street
New York, New York 10011

Viewfinders
P. O. Box 1665
Evanston, Illinois 60204

Weston Woods
Weston, Connecticut 06880

*See also page 141 for additional companies.

Factors To Consider With 16 mm Film

Damage to Films

Motion picture film can be easily damaged. Usually the cause is improper threading in the projector resulting in torn sprocket holes and broken film. Obviously, the solution to this problem is to make sure that everyone who borrows or shows a 16 mm film from the library knows how to thread the projector. Self-threading projectors might seem to be a solution. Unfortunately, if film is somehow inserted improperly into the self-threading machine, the machine will "chew up" the film more rapidly than a manual threader ever could. Careful threading of any projector is imperative when using 16 mm film.

If you damage a rented or borrowed 16 mm film, there is no cause for great alarm. Be sure to enclose a note when returning the film to its owner indicating that the film has been damaged, describing the damage, and if possible, marking the point of damage by slipping a small piece of paper in at the appropriate place when rewinding the film. In most cases, absolutely NO charge for damage will result. 16 mm film is easily spliced and mended. Film rental companies and libraries are quite used to the minor damage which occurs to their films. Even if you have destroyed a foot or so of film, you will probably not be charged for the cost of the entire film but for "replacement footage"; the section that has been damaged.

The Need for a Darkened Room

Although lenticular and super bright screens are better than others for use in semi-darkened areas, it is still true that the darker the room, the brighter the 16 mm image will appear. This can be a problem for some libraries wishing to show films during daylight hours. Blinds or shades can help. However, for frequent 16 mm film showings during the day investigate the possibility of installing heavy curtains extending from ceiling to floor.

Table-Top and Carrel Viewing of 16 mm Films

Most other visual nonprint media, videotape, slides, filmstrips, and 8 mm film, are easily used by individuals or small groups with table-top equipment and viewers set up in carrels or on regular library tables. Because of the size of the projector, the need for relative darkness, and the size of the projected image, 16 mm films must be viewed in a separate room or at least a partitioned-off corner of a room. Table-top and free-standing rear projection systems for 16 mm film do exist which could be adapted for library use, but these are usually expensive ($300.00 without the cost of the projector), require that the projector be fitted with a special lens, and still need a fairly large area for use. A possible solution to this problem is to convert a large closet or small interior room into a 16 mm viewing room or to partition off a windowless corner of the library to serve as the 16 mm viewing area.

16 mm Equipment

Showing 16 mm films requires a minimum of equipment. A projector with take-up reel and a screen are all that is needed. If necessary, a white wall or an ordinary bed sheet serves surprisingly well as a screen. If a small or medium-sized library obtains most of its 16 mm films from rental or other loan sources and does not own its own films, there is no need for film splicers, cleaners or inspection devices. If your library is considering becoming a center for 16 mm films, you will need to consult with other libraries maintaining large 16 mm collections to discover the special requirements of an extensive 16 mm film library.

The Projector

16 mm projectors are expensive but very durable. Kodak and Bell and Howell are the most commonly used brands for institutional use, although International and Singer are also popular. Current costs for 16 mm projectors range from $700.00 to $800.00. A chief decision concerning 16 mm projectors is whether to choose a self-threading or manual threading machine. Opinion is divided as to the reliability of self-threaders. Bell and Howell markets several models which are self-threading, but Eastman Kodak does not have a self-threader on the market at the present time. If projectors will be used within the library where trained personnel are always available to operate the machines, a manual threading machine is recommended. With just a little practice anyone can be trained to thread a 16 mm film properly, and manual threaders have much less that can go wrong.

Screens

Da-lite, Draper, Knox and Singer are the big names in screens. They all handle comparable models of similar quality. Most screens cost from $50.00 to $75.00. Projection screens come in different surface finishes - beaded, matte white, lenticular, and super bright. See pages 29 through 31 of the A-V Buyers Guide for a good discussion of the advantages and disadvantages of different screen surfaces. You can also discuss your particular needs with your audiovisual dealer.

8 MM FILM

Open Reel and Cartridge Formats

8 mm film (the popular "home movie" format) is used by some public libraries not only for film programs but also for home circulation to patrons who have access to their own 8 mm projector. 8 mm film is one-half as wide as 16 mm film. "Super 8" is the same width as regular 8 mm but has 50% more picture within the same width. Super 8 is fast becoming the standard 8 mm film used, especially for library and educational purposes.

8 mm has certain advantages over 16 mm film. 8 mm film is much cheaper than 16 mm film. A 16 mm sound film of about thirty minutes costs $204.98; an 8 mm sound version of the same film is $86.98. 8 mm film is more appropriate for individual and small group use because of its small projector and small image. 8 mm films can be produced locally.

On the other hand, 16 mm is still superior to 8 mm in a number of ways. There are more titles available in the 16 mm than in 8 mm format. The 8 mm image size is too small for groups of over twenty to twenty-five people. The 8 mm picture is not as sharp or bright as the larger 16 mm image. The 8 mm equipment industry is still in flux, especially regarding 8 mm sound films. Some cannot be played on all 8 mm sound projectors.

8 mm Equipment

Sound or silent. 8 mm projection equipment should be bought with care since it is not as standardized as 16 mm equipment. All 16 mm projectors utilize an optical sound track (the sound is "read" by a beam of light); some 8 mm films have optical tracks but most have magnetic sound tracks (a strip of magnetic tape like regular audio tape). It appears now that magnetic sound will become the standard for 8 mm film. Silent 8 mm projectors are also available but are not as versatile as sound projectors. Silent projectors will show only silent films, but most sound projectors will show either sound or silent films. Prices of sound 8 mm projectors range from $350.00 to $450.00, while silent 8 mm projectors cost between $150.00 to $350.00.

Regular or Super 8. If the projector is called a "Dual-8" projector, it will show both regular 8 and Super 8 films.

If not, it will show only one or the other. It is useful to have at least one Dual-8 projector since some older films may be available only in regular 8.

Cartridge or open reel. Some 8 mm projectors utilize an open reel system just like 16 mm projectors; others (notably certain Kodak 8 mm projectors) require that the film be loaded into a cartridge to fit that projector. The cartridges cost from $3.00 to $4.00 each, and the film must either be stored in these cartridges or loaded into them before each playing. Moreover, the size of the cartridges is not fully standardized from one company to another.

Where to Obtain 8 mm Films

Grace Kone's *8 mm Film Directory*, James Limbacher's *Feature Films on 8 mm and 16 mm*, and the NICEM *Index to 8 mm Cartridges* (all listed in "Sources of Inforamtion," pages 220 through 221) are good bibliographies of 8 mm films. One commercial source of many 8 mm films is Blackhawk Films, The Eastin-Phelan Distributing Corporation, 1235 West Fifth Street, Davenport, Iowa, 52808. This company specializes in old movies (both silent and sound), newsreels, and cartoons in regular 8 mm and Super 8 mm formats. Some examples of their offerings include numerous "Our Gang" comedies, newsreels of Lindberg's flight, W.C. Fields comedies and Walt Disney cartoons. Prices for these 8 mm films are in the $30.00 range.

The Eastin-Phelan Distributing Corporation has available a free six-month trial program for public libraries interested in starting a collection of 8 mm films for home use by patrons, as well as for film programs. Public libraries participating in this program will select a group of about fifty 8 mm films which they may use for a period of six months. The company asks that the librarian publicize this collection and promote the usage of the 8 mm films. At the end of six months, if this program has not been successful in the judgment of the librarian, the films may be returned and there will be no charge to the library. If, however, it is successful, the librarian will be billed for the films in this collection. The library must supply its own projection equipment and is responsible for any damage to the 8 mm films while they are in the library's possession. For more information on this program, contact Mr. Robert L. Evans, Vice President of the Eastin-Phelan Distributing Corporation.

8 mm Film Loops

A new way to package 8 mm film is the 8 mm film loop. Available in both silent and sound versions, film loops are a continuous loop of Super 8 mm film permanently housed in a plastic cartridge. They are usually very short, with a playing time of two to ten minutes, and are sometimes known as "single concept" films.

The advantages of 8 mm film loops for public libraries include the fact that they are inexpensive, ranging in price from $5.00 to $15.00 per film loop; easy to use, requiring no threading and the use of a simple projector; and available in a variety of skills/teaching areas, such as how to change a spark plug and animals of Africa. Disadvantages that libraries face in using 8 mm film loops are that the cartridges and film are not too durable under very heavy use, projectors are a bit noisy, silent and sound film loops require different projectors, and all film loops will not fit all film loop projectors.

Technicolor and Viewlex are the principal suppliers of film loop projectors at this time. Silent projectors range in price from $110.00 to $175.00. Sound projectors may cost as much as $400.00.

To find out what 8 mm film loops are available, write for the catalog, Source Directory: Educational Single-Concept Films, available from

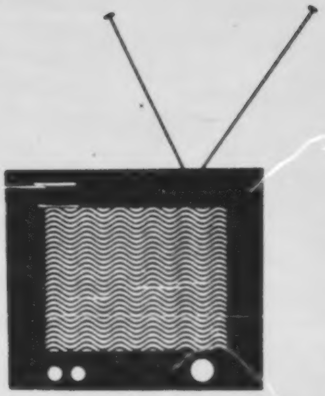
Technicolor Corporation
11985 Placentia Avenue
Costa Mesa, California 92627

You can also request free copies of the BFA catalogs of 8 mm film loops. Address this request to

Mr. Robert D. Davidson
BFA Educational Materials
218 Sheridan Street
Tyler, Texas 75701

VIDEO / CABLE

GETTING INTO TELEVISION



VIDEO/CABLE - GETTING INTO TELEVISION

I believe applications of video technology and video programming within a library system will open up countless possibilities for new library services. Programs aired on public television, for example, could be repeated at the local library for patrons who either missed the show or want to view it again. Like a film series, cassette programming can cater to special interests. With cable tie-ins, of course, the library could extend its video service directly to patrons in their homes, in community centers, in hospitals and institutions - wherever there are people to watch programs.

Librarians are already familiar with such uses of video technology as in-service training for staff, taped community meetings, electronic reference service. But that is only the beginning. With proper equipment and staff, libraries can use cable to transmit facsimile, a local events directory, consumer information, basic adult education, a community services directory, an electronic newspaper, an interactive retrieval system, even foreign language and foreign cultural information. These are the library services of the not too distant future.

As I see it, the library is ideally suited to initiate experimentation with video technology and to study community impact. Community leaders look to the library for much of their day-today information and reference service. Why not video information also?

I also think the library is eminently qualified to act as a clearinghouse for information about the growing number of uses for video. In this era of changing electronic communications libraries that get involved now will enhance their prospects for leadership in the future. The community will expect the libraries to supply video program material just as they handle books and records today.

There is a challenging future for libraries in video, especially for those willing to get involved right now. I can assure you that the public will be receptive. The sky is the limit. I wish those who venture forth the best of luck in opening new vistas in library service. (From an address by Denis J. LaComb, Program Circulation Manager at the Maryland Center for Public Broadcasting to the Metropolitan Library Service Association meeting in St.Paul, Minnesota, on October 25, 1974. Reprinted in Cable Libraries, V. 2, November, 1974.)

Mr. LaComb provides an excellent summary of the areas in which public libraries might begin serving up information - video style. This section of the manual is not a detailed guide to television and libraries, but rather a compendium of approaches a public library might take to serving its community through video.

Provide Viewing of PTV Programs

Since the 1950's, public television (PTV), sometimes called educational television, has provided Americans with an alternative to commercial television. Since its support arises from sources other than the commercial sale of air time, PTV generally provides programming aimed at specific needs instead of mass audiences. Within PTV an even finer distinction can be made between general educational or enrichment programming and instructional television (ITV) designed for schools.

Upon arrangements with PTV stations, public libraries could have access to both types of programming - examples of which are cited below.

PTV Programs

Children
  The Electric Company, Sesame Street, Mr. Rogers' Neighborhood
Culture
  Masterpiece Theatre, Book Beat, Evening at Pops, Classic Motion Pictures
Instruction
  French Chef, Making Things Grow, Folk Guitar
Public Affairs
  Washington Week in Review, Firing Line, Bill Moyer's Journal

ITV Programs

Primary
  Let's All Sing, All About You, Tell Me What You See
Primary-Intermediate
  Carrascolendas, Villa Allegre, Cover to Cover, Animals and Such
Intermediate-High School
  Images and Things, Bread and Butterflies, Inside-Out, Western Civilization, Matter of Fact - Matter of Fiction, Life Around Us

Among the alternatives open to public libraries interested in providing PTV viewing facilities are varying levels of service. Two are described here.

1. Simply provide library-housed television monitors which will pick up programs as they are broadcast off the air. This would be of particular service in those communities where special antennas or cable is needed to receive PTV station signals.

2. A second level of viewing service involves greater investment in equipment and program fees. However, it exemplifies "the right video at the right time for the right viewer." At this level, a public library would provide PTV programming in videocassette format enabling patrons to select from an array of materials for viewing at any time. Videocassettes themselves are comparable to an audiocassette in ease of use, and to a book in size.

The viability of this approach is shown by the results of an experimental study called WATCHABOOK, undertaken by the Public Television Library (PTL). As a department of the Public Broadcasting Service in Washington, D.C., PTL serves as a national delayed-distribution center for public television programs. Funded by PTL, private foundations, and by the libraries themselves, the WATCHABOOK project involved the Monroe County Public Library (125,000 volumes) in Bloomington, Indiana; the Kirn Memorial Library (300,000 volumes) in Norfolk, Virginia; and the Jackson Metropolitan Library (250,000 volumes) in Jackson, Mississippi. According to the study's final report, program objectives for the public libraries were as follows:

1. To determine the suitability and applicability of the videocassette as an additional public library resource.
2. To ascertain the necessary extent of public library staff involvement in the operation and logistical aspects of providing a videocassette capability as a library resource.
3. To assist in determining the best environment within the public library for "one-to-one," on-request utilization.
4. To develop statistics on the technical reliability of videocassette equipment and tape under high utilization situations.

A partial summary of data included these facts:

1. Equipment reliability: The 3/4-inch "U" videocassette machines in all three participating libraries performed with a high degree of reliability, provided a consistent preventative maintenance program was followed.
2. Age of users: Over seventy-nine percent (79%) of all users of the WATCHABOOK materials were in the 12-30 age bracket. In general the younger the library patron, the more use was made of the videocassette equipment and WATCHABOOK videocassettes. Younger patrons, particularly teenagers, were not inhibited by the electronic equipment. Most patrons found the 3/4-inch videocassette equipment easier to use than other reel-to-reel audio or video tape equipment or 16 mm films which required threading. Older patrons were more "serious" in their use of the equipment.

An average of twelve percent (12%) of the WATCHABOOK patrons had used other nonprint library services, but written comments on the PTL-designed questionnaire indicated that the videocassettes were a preferred medium for over seventy-three percent (73%) of those responding.

3. Race: In Jackson, Mississippi, and in Norfolk, Virginia, WATCHABOOK utilization by minorities was high (forty-six percent and forty-three percent, respectively), with a positive carry-over to print material. In addition, many WATCHABOOK patrons secured library cards or became more frequent users of the library because of their experience with WATCHABOOK.
4. Repeat users: The majority of the total number of users of WATCHABOOK materials were repeat users. Repeat users (who were initially drawn to the equipment by curiosity) needed little help in operating the equipment and as the experiment progressed they increased their requests for other or more program materials.
5. Library users: The majority of users possessed a library card but professed to be infrequent users of the library. Over seventy percent (70%) of the occasional library users indicated that they sought out printed material on the subject after they had viewed the videocassette. In all three participating libraries the WATCHABOOK experiment was credited with attracting non-library users - and occasional library users - to the library and in some instances to become library card patrons.
6. Programs: The most watched programs at the three participating libraries were in the leisure time subject areas of sports or cultural, although the how-to-do-it programs were also extremely well used. The 141 basic PTL-provided programs which were used as the "starter package" were regularly used but programs produced by the local PTV stations and deposited weekly in each library had an increasing viewership as the project progressed.

Among the conclusions of the WATCHABOOK experiment are these:

1. The technical reliability and versatility of the videocassette medium is a natural for use in a one-to-one environment in a service-oriented organization.
2. The videocassette technology and WATCHABOOK concept is extremely valuable in introducing library patrons to new library audiovisual services and is particularly helpful in capturing the attention of young patrons.

3. The individualism and one-to-one relationship between the user and the videocassette machines and television monitor enhances the television program utilization by offering a unique feeling of control and power in the user. The easy stop, start, rewind and fast forward features of the videocassette machine contribute to the feeling of viewer control.
4. The co-relationship between the use of the WATCHABOOK videocassette program subject matter and printed material in the same subject area is extremely high and ultimately beneficial to - and complements - the printed library services.
5. The WATCHABOOK experiment was a unqiue and particularly rewarding success for all elements and agencies involved including the libraries, public television stations - and most particularly, the library patrons. (To obtain a copy of the Final Report and a catalog of programs, write to the Public Television Library, 475 L'Enfant Plaza, S.W., Washington, D.C., 20024.)

QUESTION: Are any of the above findings related to the objectives of your public library? If so, we SUGGEST that you:

1. Inform the Texas State Library of your interest in such a project in order to obtain help and further guidance to information sources.
2. Explore funding resources by (a) reexamining your guide to LSCA grant applications, and (b) compiling a list of possible support from foundations listed in the Educational Media Yearbook, 1974.
3. Consult your manual's, "Sources of Information," for references on video (pages 226 through 226).
4. Identify commercially produced videotapes and videocassettes through bibliographies, review sources, and directories of distributors listed in the video section of "Sources of Information" (pages 226 through 227), and the selective list of video producers (page 144).
5. Contact other institutions that have worked out program lending contracts with their local PTV stations: (a) District of Columbia Public Library with Washington's public television station, WETA, and (b) Community Video Exchange housed in the Milwaukee Public Library with the city's PTV channel. (Both these programs were announced in Advanced Technology: Libraries, July, 1974).

6. Contact your local public television station in an effort to work out a cooperative venture with access to local programming. As far as we know, cooperation between PTV stations and public libraries in Texas is virgin territory. Currently the Texas State Library and KLRN in San Antonio-Austin have laid tentative plans to develop guidelines on how public libraries might become subscription members to instructional television programming. KLRN has responded with enthusiasm!

For your convenience, listed below are PTV stations in Texas:

EDUCATIONAL TELEVISION STATIONS IN TEXAS

Austin/San Antonio
KLRN Channel 9
Communications Center
University of Texas
P. O. Box 7158
Austin, Texas 78712
President & General Manager:
Robert F. Schenkkan
Instructional Coordinator:
Myrtle Boyce

Belton/Killeen
KNCT Channel 46
Central Texas College
Highway 190 West
Killeen, Texas 76541
General Manager:
Richard Wilson

College Station
KAMU-TV Channel 15
Texas A & M University
College Station, Texas 77843
Station Manager:
Dr. Mel Chastain

Corpus Christi
KEDT Channel 16
P. O. Box 416
Corpus Christi, Texas 78403
Station Manager:
Terrel L. Cass

Dallas
KERA Channel 13
3000 Harry Hines Boulevard
Dallas, Texas 75201
Vice President & General Manager:
Robert A. Wilson
ITV Director: Barry Wells

Houston
KUHT Channel 8
University of Houston
4513 Cullen Boulevard
Houston, Texas 77004
Manager: James L. Bauer

Lubbock
KTXT-TV Channel 5
Texas Tech University
Tech Station Box 4359
Lubbock, Texas 79409
Station Manager: John W. Henson
ETV Director: D.M. McElroy

Wichita Falls
KIDZ-TV Channel 24
c/o Ray Farabee
816 Seventh Street
Box 5147
Wichita Falls, Texas 76307
Chief Operator: Leon Hoeffner

Television Fact Book. 1974-75 edition. Volume 2. Television Digest Inc., 2025 I Street, Washington, D.C. 20006. Annual.

Video/Cable - Thinking of the Technology

Whatever level of video service you select, questions regarding video technology readily come to the forefront. Keep in mind that our advice below is meant to be as simple as possible.

1. Consider the characterisitcs of videotape.*

   In brief terms videotape is audiotape with pictures. This means that it possesses some of the same characteristics of the audio medium plus visual motion:

   a. Once recorded, videotape can be replayed immediately without delay or cost of processing (as in film).
   b. Videotape can be erased and used repeatedly.
   c. Equipment is portable, allowing playing in many locations other than a studio.
   d. Content can be excerpted, revised, and edited.
   e. Equipment is operable by all age groups, including children.
   f. Most important, it constitutes a process of producing, storing, and replaying information.

2. Follow a few video investment guidelines:

   a. KNOW WHAT YOU WANT TO DO WITH VIDEO BEFORE YOU ASK, "WHAT SHOULD I BUY?" To whom do you wish to supply video programs? For whom do you want to record? What do you want to record?
   b. Consider borrowing or renting equipment while you decide its specific potential for your library.
   c. Once you have identified video objectives, hire a consultant to help with equipment specifications.
   d. In addition to capital outlay for equipment, cost estimates need to cover staffing, hardware maintenance, and software.
   e. Reliable maintenance and local dealer service may actually determine your selection of equipment brand name.
   f. Remember that "fashionable" media purchases may rapidly become notorious for lack of use.
   g. START SMALL.

*Videotape is available in widths ranging from 2" to ½". Two inch and one inch tape is generally used for commercial television broadcasting. It is the ½" and 3/4" tapes and their accompanying equipment to which we address our discussion.

3. Familiarize yourself with basic video equipment.

a. Should you select reel-to-reel videotape, video cartridge, or videocassette formats?

Utilization should determine your answer. Reel-to-reel videotape recorders (VTR's), comparable to open-reel audiotape recorders, are recommended if you plan to produce and edit video programs. Most commonly used machines are those which handle half-inch videotape. Since they are standardized in what is called EIAJ format, half-inch tape recorded on one VTR can be played back on a VTR of another brand name thus making videotape exchange possible. Portable VTR's, including the brand names, Porta Pak and Video Rover, belong to this family. Battery-operated and light weight, they can be slung over your shoulder and used anywhere.

Video cartridge and videocassette machines, comparable to audiocassette recorders, are used for playback. If your purpose is to provide viewing of video programs for library clients, these players are your answer. Users easily insert the cartridge or cassette and simply push a button on the playback unit, with no dangers of tape erasures or problems in threading. Video cartridges have the advantage of allowing you to place locally-produced half-inch programs immediately into a cartridge for public use. Video cassettes have the advantage of widest availability of commercially-produced programs; but since cassette players use three-fourths-inch tape, you must transfer any locally-produced half-inch shows to the wider tape. Cassette equipment can be purchased with playback capability or with both playback and record features.

b. Should you invest in color or black and white?

This is a question that must be resolved only if you are going into videotape production. If you want more than black and white, color cameras must be purchased which will at least double your expenses. Cable Libraries offers this advice:

> *Many recorders and playback units have color capability. This means you can start with a black and white camera and continue to use the same playback equipment if and when you buy a color camera.*

Of course, you still have to decide if you need color. Sometimes there is little choice. If the cable system studio, the schools, the access center are all equipped with color, you probably have to follow suit. Given a free choice, decide which is more appropriate for your use. Color enhances children's programming but adds nothing to forums, meetings and discussions. Color is essential for a folk festival and for an art show. It is unimportant for poetry readings and for visual history consisting of interviews with local people. Even for video reference service, by and large, color is not essential. (From "Hardware: A Guided Tour," Cable Libraries. Volume 2 (April, 1974), page 5.)

c. What basic equipment is necessary for video service?

TO PROVIDE VIEWING OF VIDEO PROGRAMS ON VIDEOCASSETTE OR VIDEO CARTRIDGE, YOU WILL NEED: (Approximate base costs are given.)

	For Videocassettes:	For Video Cartridges:
Recorder/player	$1,500	$1,350
OR		
Player	$1,100	$1,100

Color monitor/receiver

12" picture tube (for individual viewing) $550	OR	25" picture tube (for group viewing) $620

Pre-recorded programs (per half hour)	purchase: $125 - $160	rental: $ 15 - $ 50

TO PRODUCE HALF-INCH VIDEOTAPE PROGRAMS WITH A BASIC SINGLE-CAMERA SYSTEM, YOU WILL NEED: (Approximate base costs are given.)

	For Monochrome:	For Color:
Camera with viewfinder and zoom lens	$ 830	$4,000
Videotape recorder	$1,245	$1,250
(Portapak System: Includes portable camera and VTR)	($1,750)	($7,000)
Monitor/receiver		
11"-12" picture tube	$ 275	$ 550
OR	OR	OR
18"-23" picture tube	$ 335	$ 620
	$2,350 +	$5,800 +

Tripod/dolly	$250 +
Connecting cables	$ 60 +
Microphone/extension cables	$ 50 +
Lights	$ 70 +
Videotape (blank) (30-minute reels)	$ 12 - $ 18

Organize Your Community for Cable Television Action

CATV comprises a second area of library activities in video. Basically cable television (CATV) is a system whereby television signals are relayed to home or institutional receivers by coaxial cable instead of over the air. This means many advantages to subscribers: a) a much greater number of channels (twenty to thirty) are available; b) pictures are clearer since they are free from other broadcast interference; c) delivery of direct-to-home information services are possible; d) 1972 FCC rules state that in major cable markets where there are a minimum of 3,500 subscribers at least one public access channel must be provided free for citizen use, while one educational program channel and one municipal program channel must be provided for five years of free use. In short, CATV can remove television from dominance by three commercial networks and can make special audience programming feasible within community settings. It hands video-power to the people.

Cable communications is a local medium, and it is the responsibility of each community to design, franchise, and regulate the kind of cable system it wants. Because of the versatility of cable, potential levels of library involvement become innumerable. To illustrate, we call your attention to the 1974 report of the American Library Association Video/Cable Study Committee. Stocked with valuable advice and information, the report opens its Section I with an overview of CATV and a discussion of cable regulations and local ordinances. Section II briefly considers video technology: tape formats, equipment formats, and hardware specifications. Section III (duplicated on the following pages) orients libraries to a role as organizers for cable information

LIBRARY IN COMMUNITY ORGANIZATION

Cable Television has become an issue of local concern and cause for community organization in many municipalities. Fearing that cable may develop like commercial radio and broadcast television with community programming and access to communication systems being given only lip service, coalitions, consortia, and citizens groups have been formed in cities throughout the country. Frequently these groups make preliminary studies of the communication needs of the community and facilitate the establishment of an officially designated study group, broadly representing the community, to make a detailed study of cable communications requirements. Other community groups have urged the establishment of an official regulatory board or agency to supervise the operation of a cable company to protect the public interest as specified in an awarded franchise. Yet other community organizations supervise the operation of the three free channels.

Library as Community Catalyst

Organizing the community may simply mean making the community aware of what cable can or should do. Often, municipal officials who must make decisions about cable have not had the necessary information at hand. People of the community - educators, ministers, business men, neighborhood leaders - may not realize what is at stake, yet all will eventually be affected by what happens to the cable system.

The library is an excellent information agency to aid the community in understanding video/cable needs. By providing information and facilities, the library may inform municipal officials and stimulate the establishment of community coalitions of people having common concerns for the development of an optimum cable system.

> The Madison Area Library Council held a series of public information meetings at the library. People who attended the meetings felt the need to form a permanent group to study the development of cable in Madison, Wisconsin. As a result, the Citizens Cable Council of Madison was organized, with two librarians as members of the steering committee.

Becoming Involved in Cable

The proper time to become involved in cable depends upon the status of cable in your own community. If a franchise has already been granted in compliance with the 1972 FCC rules, the community would be more concerned with the problems of programming and regulation rather than franchising and would best direct its energies to the problems of access programming.

If the community is located in a grandfathered system* that needs revision of the existing franchise by 1977, it should organize a campaign to inform the franchising authority of issues to be negotiated with the cable operator in revising the franchise. Governments which are considering the franchising of a cable system in the near future are most able to effectively organize and plan for the specifics of an optimum cable system.

Assuming a Role in Community Organization

To deal with the many issues of video/cable technologies, the library frequently makes plans for the use of the access channels as a focus for its own video/cable activities. Each library must develop its own philosophy and priorities of service to determine how it will project itself to the community; either as a municipal agent and hence a potential user of the local government channel, as an educational agency to provide information via the free educational channel, or as the center for free public access to video information by programming the public access channel, or perhaps, leasing its own channel.

In several situations libraries have attempted to represent the community either through appointment to local cable study committees or in testimony before state and national officials. Nationally, the American Library Association attempts to represent all points of view as a member of Publicable, a national cable coalition. Locally, however, most libraries develop their role in relation to other community cable interests, which vary greatly.

For municipal uses of cable, San Jose (Ca.), Memphis (Tenn.), Mobile (Ala.), San Francisco (Ca.) and Boulder (Col.) libraries have been working with representatives of various city departments or municipal officials. Each of these libraries is or will be operating studios for local government programming, including the training, planning and taping of public affairs programming. Many libraries, such as the Arlington County Library (Va.), and Sacramento City and County (Ca.), St. Louis (Mo.) and Washington, D.C. Public libraries have participated in official study groups to determine the future of cable in the community.

In the educational area, although few public libraries have the video resources of college or university libraries, an alliance of educational institutions provides mutual benefits. An educational consortium can also speak as a strong, unified voice in making these needs and plans known to decision-making bodies. Through cooperative effort educational institutions can better implement use of cable through joint funding, sharing of facilities and equipment, and coordination of administration of the educational channels. While public libraries would not provide instructional services, they consider video reference services, community information services, and open university programming well within their responsibility as an educational agency serving informal learning needs.

---

*Those cable systems in operation prior to March 31, 1972, when a new set of FCC rules went into effect. 1972 regulations call for specific types of community-oriented programming, among other requirements.

In Sacramento, California, an educational consortium has planned in great detail uses for educational channels which have been requested. The public library is represented in the consortium and its needs are spelled out in the consortium's recommendations.

San Francisco's public library, school district, and colleges and universities have joined together as an "Educational Non-profit Corporation" and made arrangements with the grandfathered cable operator to activate an educational channel. The non-profit corporation with representatives from major educational institutions and selected community groups will determine the coordination and sharing of video resources among the various agencies and the community.

Public access users are difficult to identify. By definition, every citizen in the franchise area is a potential producer of public access programming. Although citizen cable coalitions have developed in a number of cities, it is more common to have but a few individuals and special-interest video groups who understand the significance of public access for their city. Several libraries and some cable operators have taken steps to organize groups to plan video/cable programming for public access.

In Bakersfield (Calif.), the local cable company in cooperation with the Alternate Media Center of New York University established a "Public Access Workshop" to teach the community public access production. Ms. Marsha Dolby, Public Information Officer for Kern County Library has been a leader in the organization and operation of this public access center.

In Memphis, Milwaukee and Washington, D.C., the public library has been proposed as facilitator for the public access channel. Each library has worked closely with the community by educating it to the potentials of cable communications.

Library Cooperation

Individual libraries may find additional help by contacting other librarians interested in video/cable developments. Not only can libraries share information, experiences, and videotapes, but can also grow into a substantial political force to help shape the direction of video/cable development regionally or state-wide.

The Public Information Program for Connecticut Libraries was the catalyst for organizing a core of librarians throughout the state into the Connecticut Library Advisory Group for Cable Television (CLAG), which is involved with library/cable education, cable policy making, and legislative lobbying.

> The ALA Social Responsibilities Round Table Video/Cable Task Force, initiated at ALA Midwinter, 1973, has presented programs at ALA conferences and has a national information network that exchanges information about video and cable library activities with librarians and other interested people around the country.

LIBRARY AND COMMUNITY EDUCATION

The library as a free information agency is in an excellent position to educate the community on cable communications. First, as a non-partisan agency it offers a neutral meeting ground for people representing all points of view. Second, there is usually staff, meeting rooms, and sufficient community contact for the library to provide information to the community as it learns about cable.

Whom Should We Educate?

First to be educated should be the librarians themselves. As information specialists, librarians should be aware of the developments dealing with educational technology, including video and cable. There is ample material of specific relevance to librarians that should be studied for local application.

The librarians can then educate the public. In addition to having print materials available for public information, the library may undertake a program of developing "Video Literacy" in the community. Video literacy is the ability to communicate through the video medium. Currently, the public relates to highly professional, polished television production expertise. Viewers, too, will have to develop a habit of watching inexpensive television programs that have been produced by friends or neighbors.

> Port Washington and Huntington Public Libraries in New York State (both communities without cable television systems) began the process of building video literacy by having members of the staff train people in the use of portable video equipment and checking out equipment and blank videotapes to them. Finished tapes are kept in the library for individual viewing or are loaned out with playback equipment for group showings. When the cable system is built in each community, the public will be visually literate and will be able to translate its needs for information into a video format for public access cable programming.

Local politicians need to be informed. Local franchising authorities (City Officials) must be made aware of the social and informational potential of cable television. Conversations with city officials, testimony at city hearings on related matters, and workshops for library board members and municipal officials are useful ways of educating them.

Tulsa City County Library, Oklahoma, held workshops for its Board of Trustees explaining cable communications and its potential. The Board then facilitated the establishment of the local government studio in the library.

Many libraries across the country have testified before a state committee explaining the librarians concern for the development of cable communications. San Jose, New Orleans, Madison (Wisc.) and Minneapolis (Minn.) have worked closely with its city officials to inform them of programming possibilities and communication potential of a local government channel and studio facilities.

Community leaders and educators also need to be aware of the uses of cable television. There has been little knowledge on the part of this group about the potential of video/cable and the need for cooperation in meeting the objectives of cable television programming.

At a meeting in 1973 of the San Francisco Education Consortium, a coalition of the major higher education institutions in the city, the Public Library inquired what plans were being made by the colleges and universities' television departments to use the free education cable channel. No plans had been considered and only a few attendees were aware of the possibility that such a channel might even be available. A cable subcommittee was immediately established.

Technique of Library Video/Cable Education

1. Collection of Materials. Any library concerned with video/cable should build a core collection of cable materials. In addition, a display of acquisitions will promote public interest in the subject. If video or film equipment is available, you may wish to purchase or rent audiovisual materials produced about video/cable.

   A collection of local materials should also be available including a copy of the ordinance, or the franchise, if one has been written. If applications for the franchise have been accepted (or are being accepted) these should also be available to the public through the library. A community video resource file should be maintained. List local video groups, cable experts, equipment available in local institutions and the cable studio, and videotapes locally produced. A collection of catalogs of commercially produced videotapes may be helpful not only for the library's own use but also for use by others interested in leasing or purchasing them.

2. Local Press and Other Media. Articles about the library's interest in video and cable and how it relates to the community are a useful device to call attention to the issues. If your library already has a radio or television interview show or book review spots, discuss the issues on the air and invite listener response.

3. Discussion Groups. The library is often fortunate enough to have staff and meeting facilities to aid in its efforts of community education. Contact grass-root video groups, educators knowledgeable about video, the cable operator, and other interested individuals and hold an informal discussion symposium open to the public.

4. Workshops, Seminars. Persons familiar with cable television and who know about video developments in the community can offer workshops on video/cable, giving background information, and opening areas for further discussion by those attending. Local equipment distributors can be invited to demonstrate portable video equipment. The "hands-on" experience can show the ease and potential of the equipment's use for video programming.

5. Surveys. A library may wish to conduct community surveys, not only to gather information, but also to inform others of the library's interest in video/cable communications. Surveys may attempt to assess the community interest in video similar to the one conducted in San Francisco. ("Quo Vadis," Booklegger Magazine #2 Jan/Feb '74, 72 Ord Street, San Francisco, Calif. $1.50.) Surveys may also assess what kinds of equipment are owned by various groups, organizations or institutions in the city, who already own videotapes, or which libraries in the area have a video/cable interest or available resources.

COMMUNITY RESOURCES, A CHECKLIST

A detailed study can be made of the resources available and the demand for possible cable services.

1. WHERE ARE TELEVISION PRODUCTION AND/OR VIDEO FACILITIES?

   Type and amount of production equipment? (Specify format: ½", 3/4", 1", etc.; specify manufacturer; and whether recorder/player or only playback.)

   Production personnel available? (Personnel skilled in program production.)

   Technical personnel available? (Video engineers and technicians.)

   What rules have been promulgated for the facility's use? (Access rules and regulations may vary between studio use and equipment use.)

   What costs are levied for production services?

2. ARE THERE ANY INSTITUTIONS IN THE AREA OFFERING COURSES IN MEDIA OR COMMUNICATIONS? (Video equipment is often used in conjunction with these courses.)

3. ARE THERE ANY FILMMAKERS OR VIDEO PRODUCTION PEOPLE IN THE AREA?

   Type and amount of equipment?

   Format of program materials?

   Is a catalog or list of titles available?

4. ARE THERE ANY EXPERTS ON CABLE TELEVISION IN THE COMMUNITY?

Name and address?

Field of expertise?

5. WHAT ARE THE DEMOGRAPHICS OF YOUR AREA? (Language, age, special characteristics)

Are all ethnic and minority populations being served by broadcast television?

6. HAS A CABLE STUDY COMMITTEE BEEN ESTABLISHED BY THE CITY?

Is there library representation?

Has a report been produced?

Is there an implementation schedule?

7. IS THERE A COALITION OF EDUCATION AT INSTITUTIONS?

Does it have a cable television committee studying the use of cable?

8. IS THERE A COMMUNITY COALITION ON CABLE TELEVISION?

What are its aims?

What is its membership?

9. IDENTIFY THE MAXIMUM NUMBER OF SITES FOR ORIGINATION POINTS IN A CABLE NETWORK. (Obtain a street map of the community and note location of all local, private or regional agencies in the following categories.)

EDUCATION: (Day care centers, schools, colleges, libraries, museums, historical societies, art centers, etc.)

MUNICIPAL: (Public service offices, sites for public meetings.)

PUBLIC: (Community centers, churches, public service organizations.)

10. INVENTORY EXISTING AND PROJECTED RESOURCES. (These may not necessarily be located within the community.)

Videotape collections in institutions and other libraries.

Computer banks having bibliographic data.

Librarians in other parts of the state knowledgeable about video and cable services (State Library)?

Reports of activities of other libraries.

(From Video and Cable Communications: Questions and Alternatives for Librarians. American Library Association, Video/Cable Study Committee, July, 1974, pages 29 - 39.)

Cable Companies in Texas

The following are cities and towns in Texas which reported cable television companies as of March, 1974. At that time, 219 CATV systems were in operation in Texas, serving 296 communities, with a total of 592,470 subscribers.

The list is basically organized alphabetically by the names of Texas communities. When the name of the community is typed in all capital letters (ABILENE), this indicates that a community is served by an operating CATV system. An asterisk (*) beside the name denotes that the firm holds the franchise, but is not yet operating. A plus sign (+) beside the name indicates that the firm's application for franchise is pending.

CABLE COMPANIES IN TEXAS

ABILENE - TV Cable Service, Inc.
ALAMO - Office in Harlingen
ALBANY - Albany Cable System
ALICE - Cable TV
ALPINE - Alpine TV Cable Co. Inc.
*ALTO - Aldelcom CATV Contractors Inc.
AMARILLO - Total TV of Amarillo
ANDREWS - Leacom Inc.
ANGLETON -
*   Cablevision Inc.
+   UltraCom Inc.
ANSON - Cable Electronics Inc.
+ARANSAS PASS - Gulf Coast Communications Inc.
ARLINGTON -
+   Bass Broadcasting
+   CAS Manufacturing
ATHENS - Athens TV Cable Company
AUSTIN - Capital Cable Company
BAIRD - TV Cable of Baird
BALLINGER - Texas Cablevision
BALMORHEA - Balmorhea TV Cable Co.
BANGS - Office in Brownwood
+BARTLETT - C.L. Davis Services Inc.
BASTROP -
*   Communications Services Inc.
+   Aldelcom CATV Contractors Inc.
*BATESVILLE - Aldelcom CATV Contractors Inc.
BAY CITY - Bay City TV Cable Co.
BAYTOWN - TelePrompTer of Baytown
BEAUMONT - Beaumont Cablevision Inc.
BEEVILLE - Beeville Cable TV Service Inc.
*BELLAIRE - Gulf Coast-Bellaire Cable TV
BELLMEAD - Office in Waco
*BELLS - Community Cable Co. of North Texas
BELTON - KBC Corporation
*BENAVIDES - Cablevision Inc.
BERGSTROM AFB - Office in Austin
BEVERLY HILLS - Office in Waco
BIG LAKE - Western Community TV Service
BIG SPRING - Big Spring Cable TV Inc.
*BLOOMINGTON - Bloomington Cable Co.
BLOSSOM - Apollo Cablevision Corp.
BOGOTA - Office in Blossom
BONHAM - Cablecom-General Inc.
*BOOKER - Booker TV Cable
BORGER -
+   American Cable TV Inc.
+   Suburban Communications Inc.
+   Information Technology Assoc. Inc.
+   Davis Broadcasting Co.
+   Tejas Industries Inc.
+   H&B Communications Corp.
+   GT&E Communications Inc.
+   James K. Donahue & Associates
+   King Community Antenna TV Co. Inc.
+   Texas Community TV Service Inc.
+   LVO Cable Inc.
+   Court, Mandell & Associates

BORGER continued
+ National Trans-Video Inc.
+ TV Communications Corp.
+ See-More Inc.
+ Clint Formby
+ Commco Inc.
+ Cablecom-General Inc.
BOVINA - Office in Friona
BOWIE - TV Cable of Bowie Inc.
BRACKETTVILLE - TV Cable Co. of Brackettville
BRADY - TV Enterprises Inc.
BRAZORIA COUNTY - Office in Freeport
BRECKENRIDGE - Breckenridge TV Cable
*BREMOND - Brazos Valley Cablevision Inc.
BRENHAM - TV Cable of Brenham
+BRIDGE CITY - King Cablevision
*BRIDGEPORT - Texas TV Service Inc.
BROWNFIELD - Diversified Communications Investors Inc.
BROWNSVILLE - Office in Harlingen
BROWNWOOD - Brownwood TV Cable Service Inc.
BRYAN -
  Community Cablevision Corp.
  Midwest Video Corp.
+BURKBURNETT - Arena Corporation
+BURKBURNETT - CAS Manufacturing
BURNET - Warner Cable of Burnet
BURNET COUNTY - Office in Granite Shoals
CALDWELL - Caldwell Cablevision Inc.
*CALVERT - Brazos Valley Cablevision Inc.
CAMERON - Western Cable Inc.
CANADIAN - TV Cable Service
CARRIZO SPRINGS - Winter Garden Cable TV
+CARROLLTON - CAS Manufacturing
CARTHAGE - Carthage Cable-Vision Inc.
CENTER - Office in San Augustine
CHANNELVIEW - Office in Webster
CHILDRESS - Cablecom-General Inc.
CISCO - Southern TV Systems Corp.
CLARENDON - Cable TV of Clarendon
CLARKSVILLE - Tele-Vue of Clarksville Inc.
CLEAR LAKE CITY - Office in Webster
CLEAR LAKE FOREST - Office in Webster
*CLEVELAND - UltraCom of Liberty County Inc.
CLUTE CITY - Office in Freeport
CLYDE - TV Cable of Clyde
COAHOMA - Office in Big Spring
COLEMAN - Coleman TV Cable Co. Inc.
COLLEGE STATION - Office in Bryan
COLORADO CITY - Frontier TV Cable Co. Inc.
*COLUMBUS - Columbus Cable TV Service
COMANCHE - Midwestern Co. Inc.
COMMERCE - TelePrompTer of Commerce Inc.
*COMSTOCK - Continental Cable Co.
CONROE - Texas Telecable
COOPER - TelePrompTer of Commerce Inc.
COPPERAS COVE - KBC Corporation
CORPUS CHRISTI - Athena Cablevision of Corpus Christi
*CORRIGAN - Tele-Vue Cable Co.
CORSICANA - Corsicana Cable TV Co.
COTULLA - Cotulla Cable TV Inc.
COVE - Office in Orange
CROCKETT - Warner Cable of Crockett
*CROSS PLAINS - Brownwood TV Cable Service Inc.
CRYSTAL CITY - Winter Garden Cable TV Company
*CUERO - Cable TV of Cuero Inc.
DAINGERFIELD - Office in Lone Star
+DAISETTA - Aldelcom CATV Contractors Inc.
DALHART - Dalhart TV Cable System
DAYTON
  Office in Liberty
+ Aldelcom CATV Contractors Inc.
DE LEON - Community TV Inc. of Cisco
DEL RIO - Del Rio TV Cable Corp.
DENISON - Cablecom-General Inc.
DENVER CITY - Central Communications Inc.
DEPORT - Office in Blossom
DETROIT - Office in Blossom
DIBOLL - Tele-Vue Diboll Co.
DIMMITT - Dimmitt TV Cable Co.
DONNA - Office in Harlingen
DUBLIN - Office in Stephenville
DUMAS - Warner Cable of Dumas/Sunray
*EAGLE LAKE - Lockhart Cable TV Services Inc.
EAGLE PASS - Rio Grande TV Cable
EARLY - Office in Brownwood
EASTLAND - Office in Cisco
EDCOUCH - Office in Harlingen
*EDEN - TV Enterprises Inc.
EDINBURG - Office in Harlingen
EDNA - Cable-Vision

EL CAMPO - Wharton County Cable TV Inc.
ELDORADO - Divide Cable Corp.
*ELECTRA - Brownwood TV Cable Service
ELKHART - Office in Palestine
EL LAGO - Office in Webster
EL PASO - El Paso Cablevision Inc.
ELSA - Office in Harlingen
EMERALD BAY - Office in Smith County
EULESS -
+ Bass Broadcasting
+ CAS Manufacturing
FAIRFIELD - Warner Cable of Fairfield/Teague
FALFURRIAS - Southwest CATV Inc.
+FARMERS BRANCH - CAS Manufacturing
FARWELL - Texico-Farwell Cable TV
*FLOWER MOUND - Flower Mound Community Cable Inc.
*FLOYDADA - Floyd County CATV Inc.
FOREST COVE - Office in Webster
FORT DAVIS - Fort Davis TV Cable
FORT STOCKTON - Stockton TV Relay Inc.
FORT WORTH -
+ National Trans-Video Inc.
+ Cypress Communications Corp.
+ Bass Broadcasting
+ CAS Manufacturing
*FRANKLIN - Brazos Valley Cablevision Inc.
FREDERICKSBURG - Fredericksburg Cable Corp.
FREEPORT - Brazoria Cablevision Assoc.
FREER - Southern Cable TV
FRIONA - Friona Cableview Co.
*FRISCO - Frisco Cable TV Inc.
GAINESVILLE - Carter Cable TV
+GALENA PARK - Southwest Video Corp.
GALVESTON - TelePrompTer of Galveston Cable TV Corp.
GANADO - Cable-Vision
GATESVILLE - Cable-Vision
GEORGETOWN - Williamson County Cablevision Co. Inc.
*GIDDINGS - Communications Investments Inc.
GLADEWATER -
* Gladewater Cable TV Inc.
+ CAS Manufacturing
GOLDTHWAITE -
San Saba-Goldthwaite Cablevision Inc.
* G.C. Head
GOLIAD - Gulftron Inc.
GONZALES - Gonzales Cable TV
*GORMAN - Gorman TV Cable Co.
GRAHAM - TelePrompTer of Graham
*GRANBURY - Waco Communications Inc.
GRAND SALINE - Grand Saline Cable TV
GRANITE SHOALS - Highlands Cable TV Inc.
GRAPELAND - Gra-Tex Colorvision Corp.
+GRAPEVINE - Carter Foundation
GREENVILLE - Greenville Cablevision
GRIFFING PARK - Office in Port Neches
GROESBECK - Groesbeck Cablevision Inc.
GROVES - Office in Port Neches
GUTHRIE - Guthrie Antenna Co.
*HALE CENTER - Floyd County CATV Inc.
+HALTOM CITY - CAS Manufacturing
HAMLIN - Cable Electronics Inc.
HARKER HEIGHTS - Office in Killeen
HARLINGEN - Valley Cable TV Inc.
HASKELL - CenTex Cable Co. Inc.
HEARNE - Hearne Cablevision
HEBBRONVILLE - Southern Cable TV
HEMPHILL -
Office in San Augustine
* Sabine Cable TV Co.
HENDERSON - Henderson Cable TV
*HENRIETTA - CAS Manufacturing
HEREFORD - Hereford Cablevision Co.
HICO - Warner Cable of Hico
+HIGHLAND PARK - CAS Manufacturing
+HITCHCOCK - TelePrompTer Corp.
+HONDO - Aldelcom CATV Contractors Inc.
HONEY GROVE - TelePrompTer of Commerce Inc.
HOUSTON -
+ Cablevision Inc.
+ Greater Houston CATV
+ Gulf Coast Cable TV
+ Houston Community Cablevision
HOWARD COUNTY - Howard County Cable TV
*HOWARDWICK - JST CATV Co.
HUGHES SPRINGS - Office in Lone Star
+HULL - Aldelcom CATV Contractors Inc.
*HUMBLE - Southwest Video Corp.
HUNT - Hunt Cable Co.
*HUNTINGTON - Huntington TV Cable Service
HUNTSVILLE - Tele-Cable Inc. of Huntsville

INGRAM - J.W. Priour Jr. TV Cable
*IOWA PARK - Marvin Athans Sales
IRAAN - Iraan TV Cable
IRVING -
* Total Communications of Irving
+ Bass Broadcasting
JACKSBORO - Jacksboro Cable TV Co.
JACKSONVILLE - TV Cable Service Inc.
JASPER - Sammons Communications Inc.
JUNCTION - Junction TV Cable Co.
KEMAH - Office in Webster
*KENEDY - Kenedy Cable Co.
KERMIT - CommuniCable of Texas Inc.
KERRVILLE - Hill Country Cablevision Inc.
*KILGORE - Kilgore Video Inc.
KILLEEN - KBC Corp.
KINGS FOREST - Office in Kingwood
KINGSLAND - Office in Granite Shoals
*KINGSVILLE - Cablevision of Kingsville
*KINGWOOD - Kingwood CATV Co.
KNOX CITY - Cablevision of Knox City
LACY-LAKEVIEW - Office in Waco
LADONIA - Office in Blossom
LA FERIA - Office in Harlingen
LA GRANGE - TV Cable Co.
LAKE BARBARA - Office in Freeport
LAKE JACKSON - Office in Freeport
LAKEWAY - Lake Travis Cable Co.
*LA MARQUE - Bayou Cablevision Inc.
LAMPASAS - Cablecom-General Inc.
*LA PRYOR - Aldelcom CATV Contractors Inc.
LAREDO - Vumore Co. of Laredo
LEAGUE CITY - Office in Webster
LEONARD - Office in Bells
LEVELLAND - Diversified Communications Investors Inc.
*LEWISVILLE - Lewisville Cable TV Inc.
LIBERTY - Liberty-Dayton CATV Inc.
LIBERTY COUNTY - Office in Cleveland
LINDALE - Office in Mineola
*LITTLEFIELD - Diversified Communications Investors Inc.
LIVINGSTON - Tele-Vue Cable Co.
LLANO - Commco Inc. d/b as Llano TV Cable Co.
LLANO COUNTY - Office in Granite Shoals
*LOCKHART - Lockhart Cable TV Service Inc.
*LOCKNEY - Floyd County CATV Inc.
LOMETA - Yaloo Cable
*LONE STAR - Tri-Cities Cable Co. Inc.
LONGVIEW - Longview Cable TV Co. Inc.
LORAINE - Office in Colorado City
LUBBOCK - Lubbock TV Cable Co. Inc.
LUFKIN - Vumore Co. of Lufkin
+LULING - Communications Services Inc.
LYONS - Office in Caldwell
MADISONVILLE - Madisonville Cable Corp.
MARATHON - Marathon TV Cable
MARBLE FALLS - Highlands Cable TV Inc.
MARFA - Marfa TV Cable Co.
MARLIN - Marlin TV Cable Co. Inc.
*MARSHALL - Cypress Valley Cable TV Service Inc.
*MART - Brazos Valley Cablevision Inc.
MASON - Fort Mason TV Improvement Co.
MATADOR - Cable TV-Matador
McALLEN -
Office in Harlingen
* Robert Mack Lee Corporation
McCAMEY - Office in Rankin
McGREGOR - McGregor Cablevision
+McKINNEY - CAS Manufacturing
McLEAN - Office in Pampa
MEMORIAL POINT - Lake Telephone Co.
MEMPHIS - Cablecom-General Inc.
MENARD - TV Enterprises Inc.
MERCEDES - Office in Harlingen
*MERKEL - Merkel TV Cable Co.
MEXIA - Warner Cable of Mexia
MIDLAND - Tall City TV Cable Co.
MINEOLA - Texas Community Antennas Inc.
MINERAL WELLS - Community Aerial Systems
MISSION - Office in Harlingen
MONAHANS - CommuniCable of Texas Inc.
MONTGOMERY COUNTY - Office in Conroe
*MORTON - Diversified Communications Investors Inc.
+MOULTON - Aldelcom CATV Contractors Inc.
MOUNT PLEASANT - Mount Cities TV Cable Inc.
MOUNT VERNON - Mount Cities TV Cable Inc.
MUENSTER - North Texas Communications Co.
MULESHOE - Muleshoe Antenna Co.
MUNDAY - CenTex Cable Co. Inc.
NACOGDOCHES -
Nacogdoches Cable TV
+ Nacogdoches Cablevision
NAVASOTA - Warner Cable of Navasota

NEDERLAND - Office in Port Neches
*NEW BRAUNFELS - New Braunfels Cable Communications Inc.
NOCONA - Nocona TV Cable System
NOLANVILLE -
* TV Cable of Nolanville
* Daniels Properties Inc.
NORTHCREST - Office in Waco
NORTH RICHLAND HILLS
+ Bass Broadcasting
+ CAS Manufacturing
ODESSA - Community Cablevision of Odessa
OLNEY - Olney Cable TV Co. Inc.
ORANGE - Orange CATV Inc.
OZONA - Southwest Microwave Inc.
PADUCAH - TV Signal Service Co.
PALACIOS - Palacios TV Cable Corp.
PALESTINE - TelePrompTer of Palestine
PAMPA - Pampa Cable TV
PARIS - Midwest Video Corp.
PASADENA -
Pasadena CATV Ltd.
* Cablevision of Houston Inc.
+PEARLAND - Brazoria Cablevision
PEAR RIDGE - Office in Port Neches
*PEARSALL - Cable TV of Pearsall
PECAN GAP - Office in Blossom
PECOS - Warner Cable of Pecos
PERRYTON - Great Plains Community TV Co.
PHARR - Office in Harlingen
PINEHURST - Office in Orange
PINELAND -
Office in San Augustine
* Sabine Cable TV Co.
PITTSBURG - Northeast Texas Video Inc.
PLAINVIEW - Plainview Cable TV
PLANO -
+ CAS Manufacturing
+ Delwin W. Morton
+ Tri-City Cable
+ Communications Properties Inc.
POINT COMFORT - Office in Port Lavaca
PORT ARTHUR -
+ U.S. Cablevision Corp.
+ Davis Broadcasting Co.
+ H & R Corp.
Port Arthur Cablevision Inc.
PORT ARTHUR continued
+ International Telemeter
+ Sabine-Neches Cablevision Inc.
+ TeleCable Corp.
+ Eastern Texas Cable TV Services Inc.
+ Jefferson Cable & TV Co.
*PORTLAND - Coastal Bend Cablevision
PORT LAVACA - Cablecom-General Inc.
PORT NECHES - King Community TV Co. Inc.
*PORT O'CONNOR - Coastal Cable Inc.
POSSUM KINDGOM LAKE - Office in Jacksboro
POST - Clearview Co. of Post
+POTEET - Aldelcom CATV Contractors Inc.
POTTSBORO - Office in Bells
*PREMONT - Southwest CATV Inc.
PRESIDIO - Presidio TV Cable
QUANAH - Quanah Cable TV
QUITMAN - Office in Mineola
RANGER - Southern TV Systems Corp.
RANKIN - Rankin-McCamey TV Cable
RAYMONDVILLE - Office in Harlingen
REFUGIO -
+ Coastal Cable Inc. of Texas
+ Cable Vision Co.
RENO - Office in Blossom
+RICHARDSON - CAS Manufacturing
+RICHLAND HILLS - CAS Manufacturing
RICHWOOD - Office in Freeport
RIO GRANDE CITY - Office in Harlingen
*RISING STAR - Brownwood TV Cable Service Inc.
ROARING SPRINGS - Roaring Springs Cable TV Co.
ROBINSON - Office in Waco
+ROBSTOWN - Southwest Texas Cablevision
ROCKDALE - New Worlds Cable TV Inc.
+ROCKPORT - Coastal Bend Cablevision Inc.
ROCKSPRINGS - Rocksprings TV Cable Co.
ROSCOE - Roscoe TV Cable Corp.
ROSEBUD - Warner Cable of Rosebud
ROSENBERG -
+ Gulf Coast Cable Television
+ Southwest Video Corp.
ROTAN - Cable Electronics Inc.
*ROUND ROCK - Capital Cable Co.
ROXTON - Office in Blossom
RUSK - E-Z Vision Inc.

*SABINAL - Sabinal TV Cable Co.
SAN ANGELO - Texas Cablevision
SAN AUGUSTINE - San Augustine Cable TV Inc.
SAN BENITO - Office in Harlingen
SANDERSON -
  Sanderson Cable Co.
  Terrell County TV Inc.
SAN DIEGO -
  Alice Cable TV Corp.
* Cablevision Inc.
SAND SPRINGS - Office in Big Spring
SAN JUAN - Office in Harlingen
SAN MARCOS - Commco/San Marcos Inc.
SAN SABA - San Saba-Goldthwaite Cablevision Inc.
SANTA ANNA - Santa Anna Cable TV
SAVOY - Office in Bells
*SCHULENBURG - TV Cable Co.
SEABROOK - Office in Webster
SEAGRAVES - Seagraves Cable TV Inc.
*SEGUIN - Seguin Cable Communications Systems Inc.
SEMINOLE - Seminole Cable TV Inc.
*SEYMOUR - Seymour Cable TV Inc.
+SHAFTER - ChrisCo.
SHAMROCK - Shamrock Community TV System
SHEFFIELD - Sheffield TV Cable
+SHEPHERD - Aldelcom CATV Contractors Inc.
SHERMAN - Cablecom-General Inc.
*SHINER - Shiner Cablevision Inc.
SILSBEE - Silsbee Cablevision Inc.
SILVERTON - Silverton Cable TV
*SINTON - Segnam TV Distribution Corp.
*SLATON - Slaton TV Cable Co.
*SMITH COUNTY - Marsco Engineering Co.
SMITHVILLE - Smithville Cable TV
SNYDER - Snyder Community Antenna TV
SOMERVILLE - Office in Caldwell
SONORA - Divide Cable Corp.
+SOUR LAKE CITY - Aldelcom CATV Contractors Inc.
SPEARMAN - Spearman Community TV System
SPUR - Spur Cable and TV Co.
STAMFORD - CenTex Cable Co. Inc.
STEPHENVILLE - Warner Cable of Stephenville
STRATFORD - Stratford Cable TV
STRAWN - Strawn TV Cable Inc.
SULPHUR SPRINGS - Texas Community Antennas Inc.
SUNRAY - Office in Dumas
SWEETWATER - TV Cable Service Inc.
TAYLOR - Taylor TV Cable Co. Inc.
TAYLOR LAKE VILLAGE - Office in Webster
TEAGUE - Warner Cable of Fairfield/Teague
TEMPLE - TV Cable Inc. of Temple
TERRELL -
+ CAS Manufacturing
+ King Community Antenna TV Inc.
+ Communications Properties Inc.
*TEXARKANA - Texarkana TV Cable Corp.
TOM BEAN - Office in Bells
TRAILWOOD VILLAGE - Offices in Kingwood and Webster
TRENTON - Office in Bells
*TRINITY - TV Cable of Trinity Inc.
TROUP - Office in Tyler
TULIA - Tulia Cable TV
TYLER - LVO Cable Inc. of Tyler
UVALDE - Uvalde TV Cable Corp.
VAN HORN - Van Horn Cable TV Inc.
*VERNON - Vernon CATV Inc.
VICTORIA - Tele-Tenna Corp.
WACO - Waco Cablevision
WAKE VILLAGE - Office in Texarkana
WEBSTER - TelePrompTer of Clear Lake
*WEIMAR - TV Cable Co.
WELLINGTON - Cablecom-General Inc.
WESLACO - Office in Harlingen
*WEST COLUMBIA - Brazos Valley Cablevision Inc.
WEST ORANGE - Office in Orange
WHARTON - TV Cable of Wharton
WHEELER - Wheeler TV System
WHITESBORO - Telstar TV Inc.
WHITEWRIGHT - Office in Bells
WILLIS - Office in Conroe
WINNSBORO - Office in Mineola
*WINTERS - Brownwood TV Cable Service Inc.
WOLFE CITY - Office in Blossom
WOODLAND VILLAGE - Office in Kingwood
*WOODWAY - Office in Waco
*WORTHAM - Great West Construction Co. Inc.
YOAKUM - See-More TV of Yoakum Inc.
*YORKTOWN - Yorktown Cable Co.
*ZAPATA - Western Wildflower Corp.

(Source: Television Factbook, 1974-1975 ed. Volume 1, pages 718a-743a. Television Digest, Inc. 2025 I Street, Washington, D.C., 20006. Annual.)

Produce Videotape Programs

The ALA Video/Cable Committee report devotes portions of its Section IV to video production by libraries. It should be noted that, depending on their purpose, library-produced videotapes may or may not be intended for broadcast on cable. Perhaps the production ideas outlined by the Committee will suggest video services appropriate to your library.

PROGRAMMING FOR INTERNAL USES

Staff and Patron Training

Libraries can learn from the experiences of the business community which uses videotape primarily as a training device for employees. Role-playing and other techniques of staff training and the use of videotape allow people to see themselves as others see them in immediate playback.

> San Jose State College uses video to teach library school students how to handle the job interview with employed librarians impersonating potential employers. San Mateo County Library uses videotapes to ease the repetitive and frequent job of training pages in the correct method of shelving. In Greenwich, Connecticut, Ms. Barbara Foster created a videotape designed to orient students to the organization of the library. (Wilson Library Bulletin, February, 1974, V. 48, #6, pages 476-86.) Drexel Graduate School of Library Science uses video as an integral part of its teaching program to increase sensitivity toward others, study group behavior and improve reference skills.

Continuing Education

Workshops for staff development may employ the use of videotape. Tapes of the workshops can be shown later so that staff unable to attend can watch its highlights at a more convenient time. Videotape also allows viewing of addresses by speakers who cannot attend in person.

> The Bay Area Reference Center describes its workshop program and use of videotape in "Another Opening, Another Show," Synergy, #42 Winter, 1973.

Library Video Archives

Videotape can capture a record of outstanding library events (dedication of a new building) and library programs for use as historical video documents. These archival video records may be stored for later research.

> Care should be taken that events be evaluated for visual interest. For example, a musical event or speech may be just as effective recorded on audio tape.

Security Systems

An in-house closed-circuit television system can provide a video surveillance system similar to those used in large shopping centers. Natrona County Library in Casper, Wyoming, uses part of its closed-circuit cable system for security surveillance of stack areas.

PROGRAMMING FOR SPECIAL GROUPS

Cable television is a personal medium, designed for small, local audiences, and hence requires a less formal approach than that necessary for mass appeal. By "narrowcasting" to specific audiences presently unserved by "broadcast" television, the library can produce programs that will be watched by interested citizens. If the library has done a conscientious assessment of the interest and information needs in the community, it will have definite ideas for programming directed at its community. A library may consider some of the following examples:

Senior Citizens

Older people are often isolated by transportation, poor health and economics, and frequently rely upon television for information, entertainment and even companionship. The library may provide cable programs on rent control, Medicare, Social Security and senior citizen organizations. Programming may also be used as a communication tool to help older people get into contact with other people. Through sharing of common interest via cable, the elderly can participate in community events.

> In Portland, Maine, a librarian worked with a group of social welfare students from the University of Maine in organizing a group of senior citizens to produce videotapes.
>
> Oakland Public Library has used videotape in its visits to Senior Convalescent Homes. Video has become a major communications tool for the residents by breaking down barriers of shyness and reserve. Videotape has also added a new dimension of excitement to their lives and a convenient way for them to observe the people and activities in other convalescent homes.

In Appalachia, a federally funded program provides video equipment to assist with the flow of communications between communities. A hand held camera records conversations with citizens in isolated areas which are then re-played to individuals and groups in other isolated communities. Thus people get to "know each other" and their daily problems by videotapes.

Memphis Public Library proposes to open its Community Video Center facilities to senior citizens to produce a series of programs about themselves, their problems and their prospects.

Young Adults

Teenagers often have need for educational and vocational information. Programs may be based upon the career information in the collection, and may be combined with visual presentations of people working in various occupations. Young adults can also serve as enthusiastic volunteers in helping produce library programs. In working with young people or other community groups, it may be helpful to keep in mind the experiences of New York Public Library's Young Adult Video Program:

> Encourage individual style in the work of young people. If properly handled, sessions critiquing the production can be very useful, however, care should be taken that feelings are not hurt.
>
> Young adults should also be aware of other areas of production, including the legwork and paperwork of preparation, and share in these essential if less glamorous tasks. This presents an excellent opportunity for introduction to library research.
>
> Library funds must be committed to staff who act as research assistants/teachers/technicians. Staff can not assume these responsibilities as an additional part of existing jobs.
>
> If volunteers are to produce library programs, they may need carfare and miscellaneous expenses. This is especially true for teenagers.
>
> If video production includes going out on location or working unusual hours, parents should be informed of the program and permission secured.
>
> In payment of production services, the library may secure community service credit on the individual's school record with prior arrangement with the school system. (Check to see if this New York provision will apply in your community.) ("Teenage Workshop," Film Library Quarterly, Summer, 1972, describes in detail some of New York Public Library's work with young adults. For further information contact Emma Cohn, Assistant Coordinator of Young Adult Services, New York Public Library, #8 East 40th South Street, New York, New York.)

Children

Video and cable can provide excellent tools for innovative and effective children's programming. Dial-a-video story, televised pre-school story hours, and other children's programming can help introduce children to the library and books no matter how isolated they may be.

> Many libraries have adopted children's programs as a priority for cable service. Maitland Public Library (Fla.), tapes puppet shows for its "Sunday, Funday" programs; Huntsville Public Library (Ala.), was an early pioneer with its "Adventures in Library Land"; Chester County Library (West Chester, Pa.), produces a children's show entitled, "Come Along Corner," and Mobile Public Library (Ala.), has a daily bedtime story cablecast to the community.
>
> Not located in a cable system, Huntington County Library (N.Y.), sponsored a videotape workshop for children from nine to twelve years old. The children use video as a self learning experience and write an original script, act it out, shoot the production, then edit and finalize it with minimal adult supervision. The finalized tape is then added to the library's videotape collection.
>
> Action for Children's Television, 46 Austin Street, Newtonville, Massachusetts, 02156, maintains a comprehensive library and information service for children's programming.

Foreign Language

Populations for whom English is a second language frequently have a great deal of difficulty obtaining information in their native tongue. A member of the foreign language community can act as interpreter or translator for library programs produced in English.

> The Chinese Media Committee, 660 Clay Street, San Francisco, California, produces half-inch videotapes in Cantonese on learning English, and other Cantonese tapes of cultural interest to the Chinese-speaking community.

Deaf

With sub-titles, or sign-language narrators, video programs may fulfill the informational or recreational needs of a community's deaf population. Natrona County Library in Casper, Wyoming, has produced several programs for the deaf as part of its library video project. The Deafness Research and Training Center of New York University, 80 Washington Square East, Room 51, New York, New York, 10003, produces programs for the deaf on three-fourths-inch cassettes that can be purchased for library use. The Gallaudet College Library in Washington, D.C., has produced a videotape about the potential of video and cable technologies for deaf audiences. Programming produced by the campus, over 250 videotapes, is done for deaf audiences - either with captions, or using total communication (sign, fingerspelling, speech).

PROGRAMMING LIBRARY SERVICES

Cable can provide the library not only with a means of advertising and providing current library services, but also provides new forms of library services to non-users of the library. In doing so, the library may find its role as the community information center changed in the eyes of the community it serves. A few examples of ways a library can provide information services:

Publicity and Public Relations

An obvious use of cable television is to advertise the library's traditional services and resources. Publicity spots vary from thirty seconds at Los Angeles Public Library (16 mm film) to thirty minute weekly programs produced by Joliet Public Library, Illinois, and Tuscaloosa Public Library, Alabama. Joliet's "Hottest Spot in Town" and Tuscaloosa's "In Circulation" provide a showcase for the libraries' activities including story hours, book acquisitions, and reference services. Haverhill Public Library (Mass.) introduced the library's new bookmobile to the community via a cable television program. Monroe County Library (Ind.) uses cable to publicize the library's shut-in service.

Book/Personality Talk Shows

In addition to book review shows, libraries are producing cable programs featuring local authors, poets, and artists. The library can also base a program around specially prepared bibliographies and invite special speakers for an informal discussion of the topic. Mobile Public Library's Business and Science Department interviews businessmen to discuss their special areas of interest. Monterey Public Library, California, has prepared a series of programs linking speakers and books. For example, one program presents craft books as part of a discussion with local craftsmen.

Current Awareness

Continuing Education workshops for the community can be presented on a variety of topics like ecology, women, energy, etc., that may provide high interest local programming.

> Natrona County Library has recently completed a series of 26 community forums including such noted speakers as Wilma Scott Heide, President of National Organization for Women. Amherst Public Library (Williamsville, N.Y.) has a successful series, "Library Limelight" which presents such topical programs as "Preparing Your Income Tax," "The Energy Crisis," and "Coping with Inflation."

Reference Services

Both Mobile Public Library (Ala.) and Natrona County Library (Casper, Wyo.) have been providing video reference service on cable television upon request.

Community Services

In accord with the concept of the library as a community information center, library programming can spotlight other community agencies, demonstrating the library's ability to refer people to the current source of information, be it a page of information, a person, or organization. Tulsa City and County Library (Okla.) has established a full color studio to produce community service programs for all other municipal agencies.

Video History

Libraries having oral history programs or special collections on local history may consider making video programs of local historical events. Interview tapes of older residents, telling about the development of the town provide an archive of information as well as interesting cable programming. The library could also assume the task of community archivist, recording significant events or making arrangements with local television stations to have local news reports and special programs copied onto three-fourths-inch or half-inch videotape for the library's collection and use by the public. The Monoma Public Library (Wisc.) is involved in a unique local history and heritage project in cooperation with the cable company, the high school, and historical society. Senior citizens provide research, contact and information on folklore, lost arts, and town history; teenagers do the videotaping.

Informal Learning

It is possible to use video as a learning device rather than a teaching tool. Consider the possibility of using the community as the learning environment. The learner would retrieve information with a portable VTR and camera, producing an informative tape which would also demonstrate the individual learning process. The learning experience would then be available to the next person interested in finding information about the same subject. Denver Public Library's "Catalytic Synchronisms" is a program designed to introduce patrons to this type of learning experience.

(From Video and Cable Communications: Questions and Alternatives for Librarians. American Library Association, Video/Cable Study Committee, July, 1974, pages 45 - 53.)

WORKING WITH THE CABLE OPERATOR

The most helpful ally in achieving the library's video goals could be the cable operator. Through all planning and development stages it is necessary to keep the cable operator informed of the library's activities. He can locate individuals interested in the library's program and be instrumental in explaining the potential and limitations of the particular system.

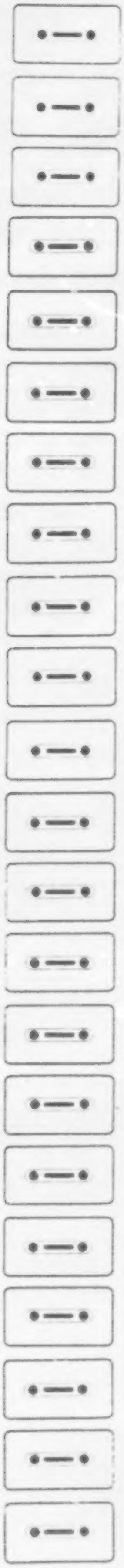
Frequently, the cable operator is willing to negotiate the use of equipment and technical expertise in exchange for programming ideas and production by the library staff. Contact your cable operator and see what his attitude is toward proposals. However, be prepared with information and ideas. A library must frequently prove its credibility before being given serious consideration by the cable operator.

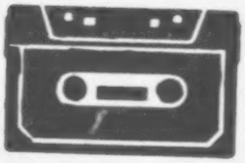
> The Program Director of Madison, Wisconsin's cable system asks program producers if they would like to deposit their tape in the Madison Public Library. Cost to the participant is the price of the videotape stock.

(From Video and Cable Communications: Questions and Alternatives for Librarians. American Library Association, Video/Cable Study Committee, July, 1974, page 61.)

For Further Information

Our professional literature is currently flooded with articles on cable/video for libraries. In addition to the specific titles mentioned in this part of the manual, consult the video section in "Sources of Information" for references to indexes and bibliographies of videotapes, to journals carrying video reviews, to cable/video newsletters, to handbooks on cable information, to production/hardware manuals, and to numerous articles on library/television activities.





AUDIO FORMATS

AUDIO FORMATS

The media formats in common use today which are strictly audio are radio, disc (phonograph) records, and three types of magnetic tape (reel-to-reel, cassette, and 8-track cartridge). For purposes of this section of the manual, we will dispense with radio, which is entirely a broadcast medium. When we talk about audio formats for public library service, we are usually talking about either disc records or some type of audio tape.

What Type of Tape?

The three types of audio tape available on the market today are basically all the same tape. All consist of a ribbon of polyester or other synthetic backing coated with a magnetic synthetic oxide, thus the term "magnetic tape." Reel-to-reel tape is one-fourth inch wide wound on an open reel. 8-track cartridge is a continuous loop of one-fourth inch tape contained in a plastic cartridge. It is called 8-track because up to eight tracks or bands of sound can be recorded on a single tape. Cassette tape is a miniature (one-eighth inch) reel-to-reel tape encased in a plastic housing.

The cassette format is recommended over 8-track cartridges and reel-to-reel tape for audio collections in public libraries. Few programs other than popular music are available on 8-track cartridges. Furthermore, the 8-track cartridge is not durable or flexible enough for most uses. Reel-to-reel is the best format for local production if ample money is available and if staff are technically skilled in audio production. However, reel-to-reel equipment is by far the most expensive and most sensitive of all recording equipment. The equipment is more difficult to operate and the open-reel tape is more easily damaged than are other tape formats.

Selection of Audio Materials

Selection of audio materials, either on disc or tape, is essentially the same as book selection, especially if the disc or tape is the spoken word. Try to get the materials on preview to hear before you buy. If this is impossible, you must rely on descriptions in the producers' catalogs and the few review sources that are available for records and tapes. (See pages 242 through 243 in "Sources of Information" which deal with review sources for audio materials.)

In general, audio materials with supplementary printed booklets or other visual materials are better than those with none. Our minds tend to wander if we have nothing to fix our eyes on. This is one of the disadvantages of the audio alone format. Long audio programs are often boring, so aim for those which are not more than thirty minutes per side (C-60), preferably shorter. Those programs broken into even shorter segments, such as stories, topics, "chapters," are more likely to be well utilized by the listener. (Compare an hour-long audiotape with a two-hundred page book with no chapters, headings, or other divisions.) Music recordings usually offer variety by the very nature of musical composition. Even long symphonies are broken into movements.

Music or Spoken Word?

Many disc record collections are predominantly music selections. For some reason many cassette collections are predominantly spoken word. The proportion of spoken word to music would depend on the needs and desires of patrons of individual libraries. However, some sort of balance should be attained so that neither type of audio program is neglected. Perhaps this could involve allowing no more than two-thirds of the audio collection to be either music or speech.

Selection of Music

Almost everyone agrees that classical music, authentic folk music, even jazz and blues are worthy of inclusion in the library collection. Should rock, country-western, and other seemingly more ephemeral types of popular music be included in the record collection as well?

How do we choose popular music of some lasting significance? Libraries with staffs unfamiliar with popular music should try to find someone in the community whose opinion they respect to advise them. People who are interested in one kind of music or another are usually quite knowledgeable about their chosen music area and will be most happy to share their knowledge with you. (See "Popular Music Collection and Public Libraries," Southeastern Librarian, v. 23 (Winter, 1974), pages 26-30.) Some public libraries involve young adults in the selection process. The Orange Public Library in New Jersey reports in The Unabashed Librarian, Number 11, page 10, that their usual method of choosing popular recordings is the instruction to a local record dealer to "send us records that are selling today that you believe will still be selling in six months." They have been happy with the results of this arrangement. Furthermore, the periodical, Previews, reports annually on the best popular recordings of the previous year.

In the classical/semiclassical field, Schwann Record and Tape Guide (137 Newbury Street, Boston, Massachusetts, 02116) will provide a listing of what they consider "A Basic Record Library." The cost of this pamphlet is fifteen cents ($0.15). Local college music departments, high school band directors, and local music teachers should also be able to provide advice on classical recording selection.

Cassette Vs. Disc Format?

In selecting an audio format for the public library, you may very probably be faced with a choice between discs (phonograph records) and cassette tapes. For many years disc records were the only available audio format, and many public libraries established large and thriving record collections. Now, many feel that cassette tapes will eventually replace the phonograph disc, at least in public and school libraries. Let's examine some of the characteristics of discs and cassette tapes.

Cost Factors

Commercially produced cassettes today cost slightly more than do records. Cassettes are so small that they fit easily into a pocket or purse to be lost forever to the library. On the other hand, the equipment needed to playback cassettes is less expensive than that used to play records. The average monaural institutional-type phonograph runs about $130.00; the average cassette player is about $50.00.

Availability of Programs

Since records have been on the market for such a long time, there are many more programs available on disc than on cassette, especially music. But cassettes are rapidly catching up in the music area and it is possible that there are already more spoken programs of a greater variety on cassette than on disc. In addition there is always the possibility of receiving permission to transfer a program from disc to cassette by recording it locally if no taped version of the record is sold.

Local Production

You cannot make your own records. You can easily make your own cassette tapes. These might include interviews with local people, story readings, local music programs, or dramatic readings. In addition, you can easily duplicate other copies of the same cassette tape (subject to copyright laws) to provide multiple copies of a single program. Tapes may also be erased and reused.

Sound Quality

Some music buffs argue that the sound quality of cassettes is not as good as disc records. For the first few playings this is probably true at this time. However, as a record is played its worn grooves and scratches rapidly mar the fidelity of the sound reproduction. Tapes are virtually indestructable as far as wear from normal playing goes. In the case of circulating records which receive rough handling and playing with different and perhaps inferior needles, the wear factor is great.

Ease of Storage and Handling

Disc records must be handled much more carefully than cassettes. They will warp if they get too hot or are stored improperly. Although cassettes do jam and occasionally break, they can withstand rough treatment and unfavorable climactic conditions far better than discs.

Records should not be touched on their surface. They must be cleaned and "de-staticed" regularly. They must be stored on edge in a protective dust cover. Cassettes can be touched anywhere (the actual tape is protected inside the plastic cassette), need not be specially cleaned (although they should be kept in their protective boxes), and can be stored flat or on any edge without harm. They can even be stacked one on top of another if they are in their plastic boxes.

Cassettes are easy for patrons to use, since patrons simply snap the cassette into place with no threading. Equipment is also simple enough for anyone from children to adults to operate. Tape playback and record units are small and portable and can be battery operated.

Availability of Equipment

Record players are still more common than cassette players. Typically, public libraries with disc record collections have relied on patrons to have their own phonograph equipment at home on which to play the library's records. Since fewer people have cassette players, the library with a cassette collection may want to circulate cassette equipment as well as tapes. Since cassette players are so durable, portable, and inexpensive, the library may be able to provide this equipment to their patrons, or possibly to specific groups of patrons, such as preschool children in day care centers and the elderly residents of nursing homes.

The authors of this manual favor the cassette format for public libraries. Those libraries which already have made a sizable commitment to disc recordings may want to continue that commitment, at least for the time being. But those libraries which are just beginning their audio collections should seriously consider the advantages of audio tape cassettes.

The rest of this section of the manual will be devoted to audiocassettes. For more information on record collections in public libraries, see the articles and manuals listed on pages 239 through 246.

Availability of Audiocassettes

Commercially recorded cassette tapes are available from a number of sources (see pages 143 through 144 for the names and addresses of software producers handling audiocassettes), with prices ranging from about $5.00 to $12.00 per thirty-minute cassette. Usually commercial cassette producers which allow copying privileges at no additional fee (such as Center for Cassette Studies) charge a higher price for the first cassette purchase.

Blank cassettes on which you can record your own program or duplicate a commercially prepared program (with permission from the producer) run from about $0.65 to $2.00 wholesale and from $1.25 to $5.00 per sixty-minute cassette retail for cassettes of varying quality. Cassettes in a medium to high price range and those of name-brand manufacturers (Scotch, Memorex, Ampex, Sony, BASF, and others) should be chosen over inexpensive cassettes which are usually poorly made. Inexpensive cassettes are more likely to break or jam. They provide poorer sound reproduction quality as well. Rely on your dealer for advice about tape brands.

Cassette tapes come in standard lengths designated by total playing time of the cassette: C-30 (fifteen minutes on each side), C-60 (thirty minutes on each side), C-90 (forty-five minutes on each side), C-120 (sixty minutes on each side), etc. Because the size of the plastic housing remains the same, C-120 tape must be one-half as thick as C-60 tape in order to get more tape in the same holder. The thinness of C-90 and C-120 tape often causes problems with the tape breaking and jamming in the machine. Therefore, avoid using cassette tapes longer than C-60's whenever possible.

Several audiocassette producers are worthy of particular mention:

The Center for Cassette Studies
8110 Webb Avenue
North Hollywood, California 91605

One of the single largest and most comprehensive sources of audiocassettes, their catalog lists over 5,000 titles on subjects ranging from business and biography to fine arts, religion, and psychology. The catalog contains very complete descriptive information on each cassette, including age-level designations. The price of their cassettes is relatively high, but along with the initial cassette you are buying from the Center unlimited duplication privileges. You can legally make as many copies as you wish from the original cassette. They also provide free catalog card sets, both Dewey and LC, for each of the programs they sell.

CBC Learning Systems
P. O. Box 500, Terminal A
Toronto 116, Ontario   Canada

Canadian Broadcasting Corporation's free catalog contains high quality tapes at the reasonable price of about $7.00 per half-hour tape. Their program topics are generally in the areas of psychology, sociology, politics, education and other social sciences and humanities topics. Note that automatic duplication rights do not come with the cassettes.

Voice Over Books
P. O. Box 75
Old Chelsea Station
New York, New York   10011

Of special interest to public librarians looking for adult materials on cassette, Voice Over Books provides carefully edited versions of best-selling books read by actors. Each condensed "book" is about ninety minutes long and sells for $6.95. Inquire about duplication rights before copying.

National Audio Tape Catalog
Department of Audiovisual Instruction
National Education Assocation
1201 Sixteenth Street, NW
Washington, D.C.   20036

For $4.50 you can get the catalog of the National Tape Repository. To get a copy of one of their 5,000 tapes covering all topics for all age groups you send a blank tape to the University of Colorado where the tapes are stored. The program you want is duplicated onto your tape and a small fee is charged for duplication.

Storage, Processing, and Maintenance of Cassette Tapes

Tape Storage

Cassette tapes should be stored in relatively cool places out of direct sunlight. Temperatures from sixty degrees to ninety degrees Fahrenheit are ideal. Any magnetic tape (cassettes, reel-to-reel, videotape) can be erased by placing it near a magnetic field (which rearranges the magnetic oxide on the tape that reproduces the sound). Therefore, do not store tapes in cabinets with magnetic door latches.

Tape Malfunction

Cassette tapes which break or jam after only two or three uses should be sent back to the dealer or producer for replacement at no cost. Tapes which break or jam after repeated use should be thrown away and replaced with new copies. They are difficult to repair and it is usually not worth the time or effort to attempt to do so.

Tape Processing

Be sure to label both the cassette itself and its box with enough information so that anyone can tell what is on the tape without playing it. Remember that you cannot look at a tape as you can a book or even a film or slide to see what it is. The cassette should be labeled "Side One" and "Side Two," or "This Side Only" if only one side contains recorded material. If possible a brief summary of the material on the tape should be given on the cassette box or container since the cassette itself is too small for more than scanty information. Whenever possible give the length of each side or each component of the audio program, since it is impossible to look at the tape and tell how long the recorded message on it is. For example,

STORIES FROM THE SOUTH
Side One (Total Time: 27 min.)
1. "How the Rabbit Got His Tail" - 7 min.
2. "The Turtle and the Crow" - 10 min.
3. "Why the Mockingbird Lost His Song" - 10 min.
Side Two (Total Time: 23 min.)
1. "Hoot Owl and the Mouse" - 12 min.
2. "A Night in the Swamps" - 11 min.

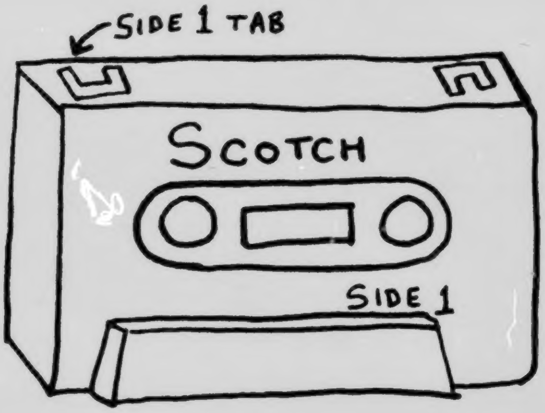
Most libraries do not put the actual cassettes on open shelves, since they are so easily stolen. They may place a "dummy" empty cassette box or block of wood on the shelf on which relevant information about the tape is printed. The patron then brings the dummy to the circulation desk to exchange for the actual tape which is then charged out just as a book would be.

Or the patron may have to rely on the card catalog or a printed list of cassette holdings from which he requests the cassette at the desk.

Some libraries have had much success with keeping audiocassettes in large manilla envelopes with relevant information as well as card pocket and check-out card on the envelope. In this way, several tapes in a series and printed material which may accompany the cassette can be kept together. (See "Tape Cassette and Framed Art Print Collections in the Public Library," Catholic Library World, September, 1974, pages 52-57.)

Preventing Erasures

To prevent accidental erasure of recorded material you wish to preserve, simply break out either or both of the small plastic tabs found on the top edge of the cassette tape with a screwdriver or knife. If the tab is removed, a small lever necessary for recording can not be pressed and the tape cannot be accidentally recorded over. If you later wish to record on a cassette which has had its tabs broken out, simply cover the hole with a small piece of Scotch tape. If you are looking at Side One of a cassette with the tape edge on the bottom, the tab to your left will affect Side One. Turn the tape over and the tab which is then on the left affects Side Two.



Hardware Needed for Cassette Tape Collections

Cassette-player-recorders

Those machines which have the capability to record as well as to playback already recorded material. Prices of standard monophonic cassette recorders run from about $30.00 to $175.00 with many in the $50.00 to $80.00 bracket. For most library listening purposes high quality stereophonic cassette recorders are not necessary. Stereo cassette recorders run from a low of $175.00 up to about $300.00 The cost of the necessary microphone for recording is included in the price of the cassette recorder.

Cassette Players

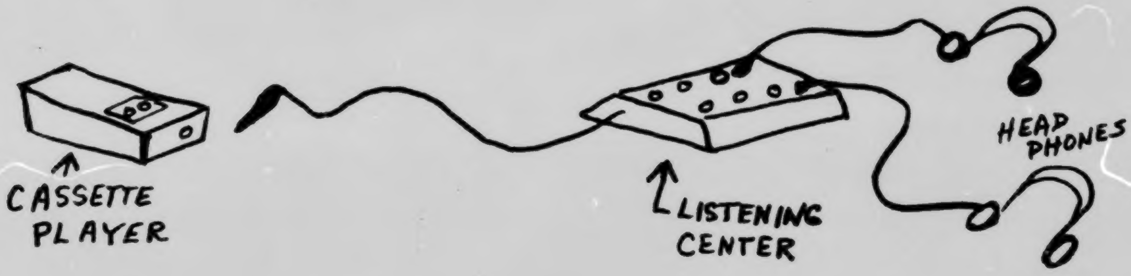
Although you will certainly want to purchase at least one (probably two or three) cassette recorder whatever the nature of your library projects, in many instances you may neither need nor want recording capability. Cassette machines with playback-only are considerably cheaper and often more durable than recorders. Prices of good quality playback-only cassette machines run from $30.00 to $60.00 each. The very finest cassette players cost about $150.00 to $175.00.

Headphones

For individual listening in the library, headphones should be provided. $5.00 to $15.00 will purchase monophonic headphones of good quality. Stereo headphones run from $15.00 to $50.00.

Listening Center Jack Boxes

To allow more than one person at a time to listen to the same tape on headphones, you will need listening center boxes. These are simple boxes with one plug which plugs into the headphone outlet on the tape player and from four to ten outlets on the box into which four to ten headphones can be plugged.



These almost indestructable jack boxes can be purchased from $8.00 to $25.00 each, with or without individual volume controls for each headphone (they are monophonic).

External Speakers

For playing cassette tapes to large groups, the speaker in the cassette player may not be adequate. Also some cassette players designed especially for headphone use may not have speakers housed inside the cassette player itself. In these cases, you may need to purchase an external speaker which will simply plug into the headphone or speaker outlet on the cassette player. External speakers cost about $30.00 to $60.00; however, the speaker for a 16 mm film projector, record player, or some other piece of equipment could serve as the speaker for the cassette player. If the outlets and input plugs are not the same size, adapters are easily available at electronic supply houses and appliance dealers.

Equipment Maintenance

A few simple processes which are quite easy to do can make a great deal of difference in the quality of sound reproduction you get from your cassettes.

1. Keep cassettes and player-recorders free of dust and dirt. Store cassettes in the plastic boxes they come in, and cassette players in their protective cases. Dust the cassette players with a soft lint-free cloth weekly, but do not use cleaning sprays or liquids which might clog up the machinery.
2. Clean the heads of your cassette recorders weekly. With NO cassette in the machine, turn the player on and press the play button. You will see the record/erase heads pop up from the bottom of the recorder. Gently wipe the heads, the capstons, and spindle with a cotton swab (Q-tip) dipped in plain isopropyl alcohol. Try not to get the cotton swab caught in the revolving parts; but if you do, just stop the machine and pull out the cotton swab. Cleaning the heads frequently will greatly enhance your sound quality.
3. Do not leave batteries in your cassette equipment for long periods of time. You will probably not want to use batteries except in special circumstances "in the field" where you might not have access to electric power. Batteries are relatively expensive and bothersome to recharge or replace, so use the power cord whenever possible.

Beyond these simple procedures, do not attempt to repair or service the cassette recorders yourself. Have cassette players and recorders cleaned, degaussed (demagnitized) and inspected yearly by your audiovisual dealer or a local electronics/appliance repair shop.

Check-Out of Equipment

If you are planning to circulate your audiocassettes, chances are that you will want to circulate small, inexpensive cassette players as well. For circulation purposes, you should consider purchasing audiocassette machines which playback only. They do not record and therefore it is impossible to erase or record over your audiocassettes. Many cassette players have available vinyl or simulated leather cases and/or carrying straps. These should be purchased for those machines which will leave the building. Be sure the cases have a pocket in which to store the power cord and microphone if the machine is a recorder.

Before a patron takes out a cassette player or recorder, have the person at the circulation desk take just a moment to plug in the machine and try out a tape which the patron is checking out. Doing this can save the patron much frustration later if some problem is caught before he gets the cassette player home. This procedure can also serve as a review lesson for the patron on how to use the tape player. It is a good idea to have printed directions taped to the player or container as well.

When the patron returns the player, the library staff should check to see that all accessories he checked out (such as power cord and batteries, if provided) are returned. All loose accessories such as power cords and microphones must be clearly labeled with the library's name. (The Scranton Public Library describes its cassette player circulation procedures in the article, "Cassette Plus Player Loan Program," in The Unabashed Librarian, Number 5, page 21.)

Cassette Duplication

If you become heavily involved in audiocassette services, a high-speed cassette duplicator is an invaluable convenience. You can retain the original cassette which you purchase as a noncirculating master and circulate only copies. This theoretically allows you to keep that particular cassette program in your library collection indefinitely. You can duplicate copies of programs which you record locally, even allowing patrons to have their own personal copies of tapes. However, high-speed duplicators are very expensive. They range in price from $995.00 for a duplicator which makes two copies at a time to $3,000.00 for those which make five or six copies at one time. A typical high-speed duplicator will copy a thirty-minute program in two or three minutes. There are a few duplicators which duplicate only one copy at a time at slightly slower speeds for around $400.00 and at least one duplicator for around $170.00 which makes one copy in "real" time; that is, a thirty-minute program takes thirty minutes to duplicate. If you are considering the purchase of a cassette tape duplicator, try to aim for the $995.00 price range duplicator which makes at least two copies at a time in no less than four minutes for a thirty-minute tape.

For those libraries which will not purchase a duplicator, cassette tapes can always be duplicated in real time by hooking together two cassette recorders. By means of a patch cord easily purchased from an electronics supplier, go from the auxiliary output or headphone jack on the recorder playing the original tape to the auxiliary input on the recorder recording the blank tape. Take two of your recorders to an electronics supply store and tell them what you want to do. They will be glad to advise you and sell you the proper patch cord and plugs.

Since there is no need to watch the recorders after the duplication process has started, you need only start the tapes and have someone check them every thirty minutes or so. In this way the person sitting at the circulation desk could duplicate four or five tapes during the day. Since the recording is done internally by means of the patch cord, room noises will not be picked up. The tapes cannot be heard during the recording. In most cassette recorders, the record level is set automatically by the machine as it records.

Copyright Considerations

Since nothing is so easy to duplicate as an audiocassette, probably more copyright violations occur in this area than in any other (except for xerox copying of print materials). Please do not violate the copyright law. Commercial producers must be assured of getting back their investment or they will stop producing high quality programs. As we have already stated, some cassette companies offer blanket permission to duplicate their cassettes. Others do not. If you are not sure about a company's duplication policy, write asking for permission before you copy. Some companies will give permission for nonprofit organizations to duplicate one copy only if they agree to take the master tape out of circulation and circulate only the one copy. If a company refuses permission to duplicate or does not reply to your request, do not duplicate their materials. You will be breaking the law if you do.

Some libraries are making permission to duplicate a specification on their purchase orders. If the company will not grant such permission, the library will not buy the materials. (See Wilson Library Bulletin (November, 1974), page 210.) The main problem with this procedure seems to be that recordings must be purchased from national distributors or producers since only the copyright holder can grant duplication privileges. Many libraries buy their recordings at a discount from jobbers or record shops who cannot under law grant copying privileges. The whole area of copyright is complex and vague. Librarians should keep informed of the latest copyright decision by reading library and audiovisual journals as well as the national news media.

Specialized Audio Formats for the Blind and Physically Handicapped

The Texas State Library Division for the Blind and Physically Handicapped provides a variety of specialized audio formats free of charge to eligible Texas residents who are blind, partially sighted, or otherwise physically handicapped in ways that prevent their utilization of traditional reading materials. The Division for the Blind and Physically Handicapped is one of fifty-four regional libraries receiving materials and equipment from the Library of Congress Division for the Blind and Physically Handicapped. Audio materials available to the handicapped are of three types: talking books, audio cassettes, and reel-to-reel tapes. There are some significant differences between these specially designed materials and their commercially produced counterparts.

Audio programs available commercially are produced in a wide variety of areas, including both music and spoken word recordings. Programs available for the blind are spoken word recordings only. Their content is best described by the term, "talking book," recordings that are of full texts of books and entire issues of periodicals, except for the advertisements. Commercially produced audio recordings are available in a variety of areas - speeches, excerpts from books, condensations of books, or specially designed instructional materials.

The materials and equipment also differ from those most widely available. All audio materials for the blind are recorded at slower than normal speeds. Talking books (disc format) are recorded at eight and one-third rpm, while commercially available records play at speeds of 16 rpm and 33 1/3 rpm. Cassette tapes for the blind play at 1 7/8 ips and 15/16 ips, while commercial cassette tapes only play at 1 7/8 ips. Equipment specially designed for the blind plays at these slower than normal speeds, but will playback at the regular speeds as well.

The talking book machines have a number of features not found on a regular record player. They have a special tone arm and record guides to assist blind/handicapped persons in placing the record and tone arm correctly. A special needle is double headed for longer playing and designed to be used as a "book mark"; that is, the patron can turn off the record player during the middle of a recording and leave the tone arm on the record to mark his place. The machine comes equipped to handle special attachments, such as headphones, a remote control device, and a "pillow speaker" to be laid on the pillow for those who are hard of hearing and bedridden, and cannot wear headphones.

If you are a public library interested in serving the blind and physically handicapped in your community, there are a number of things you can do that would supplement, not duplicate, these existing services:

1. Publicize the availability of materials for the blind and physically handicapped from the Texas State Library Division for the Blind and Physically Handicapped.

2. Help locate community residents who would be eligible for this service. Handicaps besides visual impairment that may prevent normal reading include conditions that prevent a person's holding a book: cerebral palsy, muscular dystrophy, arthritis, myasthenia gravis, diplegia, disabling paralysis, muscle or nerve deterioration affecting coordination and control, and confinement in respiratory devices.

   Nursing homes, hospitals, institutions, and schools may also borrow reading materials for patients, residents, and students who cannot read ordinary printed materials because of physical limitations. The same persons who can certify individuals' needs can certify these institutions.

3. Request copies of the descriptive brochure on the services of the Texas State Library Division for the Blind and Physically Handicapped and the "Application for Library Service," at the following address:

Division for the Blind and Physically
Handicapped
Texas State Library
Box 12927 Capitol Station
Austin, Texas 78711

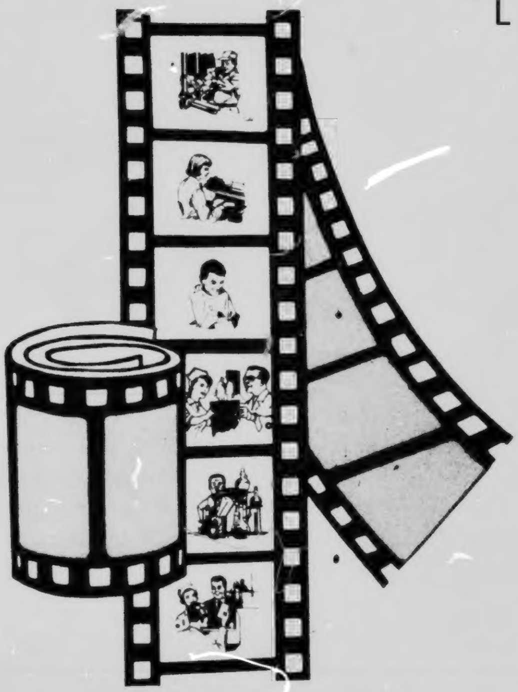
4. Help interested patrons determine their eligibility for this service and assist them in filling out the Application for Library Service. Librarians can sign this form to certify the patron's eligibility for the service, as well as doctors, registered nurses, optometrists, or professional staff members of a hospital or other institution.

5. Forward questions about this service to the Texas State Library Division for the Blind and Physically Handicapped. You can telephone the Division Monday through Friday from 7:30 a.m. to 5:00 p.m. by calling 1-800-292-9605. There is no charge for using this WATS line. You can also help eligible users make the initial contact with the Division for the Blind and Physically Handicapped on the WATS line.

6. Since audio materials supplied for the blind are spoken records of full texts of books and entire issues of magazines, you can supply additional types of audio materials. These might include music recordings, old radio broadcasts on record or tape, speeches, dramatization, or condensations of books. The talking book machines and cassette players for the blind will also play commercially produced recordings.

7. You can also provide audio recordings, and possibly playback equipment, for those aged, homebound, or chronically ill community residents who do not qualify for the Division for the Blind and Physically Handicapped program.

PROJECTED STILL VISUALS



PROJECTED STILL VISUALS

The three major types of projected still visuals are all very much alike. They all consist of transparent, usually colored pieces of film. When light is passed through one of them and an optical lens, we see the exact image contained on the slide, filmstrip or transparency enlarged and projected upon the screen. Differences in size and other physical characteristics among these three media have implications for their uses in the public library.

Filmstrips

A filmstrip is a ribbon of 35 mm film containing a series of still pictures intended for projection in a sequence one at a time. A filmstrip may be black and white or color (usually color) and may have an accompanying record or cassette tape in which case it is called a "sound filmstrip."

Advantages

Filmstrips are the medium we automatically think of first when someone says, "I have a limited budget. What kind of media should I buy?" Of course, filmstrips are not the appropriate choice of low-cost media in all circumstances, but they do have many attractive features.

They cost from $8.00 to $30.00 for a thirty-minute sound filmstrip, much less than thirty-minute videotapes or films, with silent filmstrips costing even less. The projection equipment is relatively inexpensive too - about $15.00 to $20.00 (for a small silent viewer); $100.00 to $150.00 for a desk-type sound filmstrip viewer which will play the accompanying audiocassette and automatically advance the filmstrip.

Filmstrips are quite popular with children. Silent filmstrips are good for poor readers - adults as well as children - since the viewer can control the pace of the program. Individual frames may be left on the screen as long as desired. Many hundreds of programs are available on filmstrips - children's topics are readily available, while adult topics are a bit harder to find but are becoming more numerous. You will find over 150 companies which sell sound filmstrips listed in the Educational Sound Filmstrip Directory available from the Dukane Corporation.

The sequence of pictures is always the same in a filmstrip; the pictures cannot get out of order.

Disadvantages

Because of the fixed sequence of pictures, filmstrips are not as flexible as slides. It is difficult to select from a filmstrip two or three appropriate pictures and then show them to a group.

Filmstrips are fairly easily damaged, scratches on the film and torn sprocket holes being the usual complaints.

Filmstrips are not as compelling as moving pictures; they can be dull.

Filmstrips cannot be locally produced easily. You must rely on commercial producers to provide software.

Equipment Needed

Filmstrip viewers for one or two users. For $20.00 to $30.00 you can get individual filmstrip viewers. No more than two people at a time can use them and they must be operated by hand. If the filmstrip has an accompanying record or tape it must be played on a separate record player or cassette player. Most sound filmstrips have an audible tone - a bell, buzz or other sound on the tape to tell the viewer when to change frames so even children can easily operate manual filmstrip viewers.

Sound filmstrip viewer for small group use. Many compact filmstrip viewers are available now which play the cassette and show the filmstrip picture on their own screens. The whole unit looks something like a small television set. These run from $100.00 to $200.00 and usually advance the filmstrip automatically by means of a "silent" tone recorded on the cassette tape which is "heard" by the projector. Three to five people can comfortably view these machines, depending on the size of the screen.

Filmstrip projectors for large groups. For showing filmstrips to a larger group, a projector is required. Those which do not incorporate cassette players cost about $75.00 or more; the best of those which do have sound playback capability cost up to $350.00, but these are suitable for large auditoriums. Dukane, Singer and Viewlex are among the best known names in filmstrip projectors although others are also reliable.

Slides

The type of slide almost universally in use today is made from one frame of 35 mm film mounted in a two-inch by two-inch cardboard or plastic frame. You are probably familiar with slides because many amateur photographers take 35 mm slides of vacations, birthdays, and other personal events. Although large slide collections in public libraries are rare, it is a medium which deserves more attention than it gets for several reasons.

Advantages

Perhaps the greatest advantage of two-inch by two-inch slides is that they are very easy for you to produce locally. They require only a camera and film. Even an instamatic camera will take good slides. If the librarian is not a photographer, there is sure to be someone else on the library staff or in the community who would be eager to donate his time taking slides for the public library collection. Such slide series as historical buildings of your community, trees and wildflowers of your area or unusual occupations, arts or crafts plied in your town immediately come to mind as rich and valuable resources to add to a public library collection. The Yuma (Arizona) City-County Library has produced and organized three hundred color slides of local desert flowers and cactus to help patrons identify flowers in the area.

Slides can be shown to large groups or individuals. Slides can be arranged into specific sequenced programs or filed into broad categories to permit speakers to select individual slides to accompany lectures.

Slides arranged into a program can be accompanied by printed narrative and description or by an audiotape which you also produce yourself. Various synchronizing devices are available which put a tone (usually a frequency not heard by the human ear) on the audiotape which will activate a slide projector causing it to change slides automatically whenever the tone is sounded. If you cannot afford to buy such synchronizing equipment initially you can still produce slide-tape shows. Simply purchase a small bell or other noise maker with a fairly pleasant tone. As you read the audio portion of the program onto a cassette tape, sound the "audible tone" at places in the narrative when the slide needs to be changed. A lecturer showing the slide program to a group or an individual viewing the program alone in the library can easily tell when to change slides with such a device. Many public libraries have used locally produced slide-tape programs to publicize the library's programs or to orient users to the services of the public library.

Disadvantages

Some disadvantages of slides are readily apparent. Because they are made up of individual slides, slide programs can get out of sequence and individual frames can be lost.

Storing individual slides is a problem although the plastic sheets with twenty slide-sized pockets available in most photographic stores may be a solution to that.

As with all multi-media packages, slides plus tape or slides plus printed material are difficult to keep together and awkward to store on the shelf. Some sort of box or bag to keep all the parts of a program together is needed. Library supply houses are beginning to sell such packaging. Moreover, such inconveniences in packaging and storing are worth grappling with in order to provide public library patrons with the vivid, colorful and life-like images of the world which slides offer.

Slide programs are not readily available commercially (although some do exist notably in the field of art history) and those which do exist are usually more expensive than their filmstrip counterparts. But local sources, including those vacation slides of faraway countries or states, can easily build up a respectable slide collection.

Equipment Needed

Slide projectors. The Kodak Ektagraphic Carrousel projectors are by far the most common type of slide projector in use in schools and libraries today. Various models of this projector range in price from $100.00 to $250.00. Beware of projectors which show only a single slide at a time or which do not allow random access, the ability to go back or forward to a single slide in the series without projecting each slide in the tray in turn.

Accessories for the projector.

Zoom lens - useful for large rooms and circumstances in which you cannot move the projector itself closer to or further from the screen. $42.50.

Remote control switch - allows lecturer to operate the projector from some distance away from the projector. $5.00.

Extra carrousel trays - one for each program you want to keep readily available. $5.00 each. Note that slide trays which hold over eighty slides tend to cause slides to jam in the projector, so try to keep your use of 140-trays to a minimum.

Lamp replacements - lamps are long-lasting with an average life of 120 hours. $10.00 each.

Carrousel sound synchronizer. $40.00.

Sound slide projectors. Equipment similar to some sound filmstrip players is also available for slides. Again these look like a small television set with a nine-inch by nine-inch (approximately) screen on the face, a place for the slide tray on top and a self-contained cassette tape player. They are designed for putting in carrels and are a good way to show slide-tape programs if you can afford it. The most common is the Singer Caramate ($280.00).

Overhead Transparencies

Overhead transparencies take their name from the method in which they are projected. The transparency (usually a full-size eight-inch by ten-inch sheet of acetate or other clear film) is placed on the stage of an overhead projector, much like a box containing a light source with a piece of glass (actually a lens) for a top. A mirror mounted above the stage picks up the image and shines it above and behind the overhead projector.

Advantages

Transparencies are simple to make yourself. Those made to one's own specifications can be excellent devices for illustrating a lecture or a children's story hour, for example.

Disadvantages

Although overhead projection is used extensively in schools and in business, industrial and military training, we will mention it only briefly in regard to the public library. The reason is that overhead projection is almost exclusively a group medium which requires the constant presence of a teacher or lecturer. It is an audiovisual aid in the truest sense of the word; it cannot be used alone by an individual patron for example. Each transparency usually contains so little information that it must be explained and interpreted by a human facilitator.

The transparencies must be positioned manually on the projector face in correct sequence. There are no "automatic" overhead projectors and it is easy for transparencies in a series to become "disarranged."

In addition the size of the transparency (the size of a sheet of typing paper) is quite large enough for an individual to read without projecting it. And if there is no need to project it, why put the information on a transparency? A hard copy picture or printed page would serve better.

There are few good commercially produced overhead transparencies. Those which are available are almost always strictly instructional in nature, dealing with very carefully defined topics covered in elementary schools through college.

Transparencies are large and difficult to store and can be easily torn and damaged. The overhead projector is rather large and cumbersome although usually light-weight.

To make your own transparencies requires additional equipment: a thermal office copier (such as 3-M's Thermofax), a Xerox machine, a Diazo machine (an ammonia developer) and special film sheets.

Equipment Needed

Overhead projector. About $150.00 to $180.00, the projectors are sturdy, durable and seldom need maintenance since they are of simple construction with virtually no moving parts. Spare lamps cost about $3.00 to $4.00 each and are long-lasting. Any audiovisual dealer will handle a line of overhead projectors and accessories. Reliable brand names are 3-M, Beseler, Buhl and others. To show commercially made transparencies or those made simply by writing with felt pen or grease pencil on a sheet of clear plastic, the overhead projector is the only piece of equipment needed.

Thermal copier. To produce your own permanent transparencies, a thermal copier is necessary. The cheapest 3-M copier of this type is $249.00, but do not overlook the fact that local offices or schools probably own a Thermafax machine and may let you use it to make transparencies. The transparencies produced are usually black image on clear film.

Other transparency-making equipment. Transparencies can be made on a Xerox machine (contact your Xerox representative if you are interested) and with various other machines which use chemical and/or thermal processes. The machines are expensive and the processes usually complicated, so we do not recommend that public libraries spend the money, time and effort on transparency-making until they are well-established as media centers. If you are interested in transparency-making the Texas State Library will be glad to furnish you with more information.

Software Supplies Needed

Clear acetate sheets for writing directly with felt pens or grease pencils are available from audiovisual suppliers for about $10.00 per one thousand sheets. You can also use clear X-ray film (see your local medical clinic), heavy Saran wrap, or Baggies. These produce temporary transparencies of course. Pens and pencils for writing can be specially designed for use with overhead projecturals or common felt pens from the drugstore. Some brands of pens are better than others, however; you will need to experiment to determine which work best.

Special film for making Thermafax transparencies is available from 3-M for around $15.00 per one hundred sheets.

EVALUATION AND SELECTION OF AUDIOVISUAL MATERIALS

RECOM&MENDED

EVALUATION AND SELECTION
OF
AUDIOVISUAL MATERIALS

Once your library has decided which media formats to acquire, you will then become involved in the evaluation and selection of particular titles. What do knowledgeable purchasers say about the selection of nonprint materials? What evaluation guidelines will help the neophyte selector? How do selection policies relate to nonprint media? Which selection procedures might the librarian follow? When purchase decisions have been made, what services do vendors provide? These are questions this section of the manual will attempt to answer. (Note that throughout this section numerous references are made to the April, 1975 issue of Audiovisual Instruction. This particular issue is important because all the articles are devoted to the selection and evaluation of nonprint media.)

The Evaluation Problem: Some Perspectives

1. Not unlike the book trade, but perhaps in a more pronounced way, commercially available media software is affected by market trends. Firms release and promote products dealing with topics they feel will be in demand. The media purchaser hence is faced with the task of separating the worthwhile from the hastily-produced bandwagon item. Irene Wood, editor of nonprint reviews for Booklist, discusses the problem in the April, 1975 issue of Audiovisual Instruction and suggests that the Bicentennial heads the list of "in" subjects for the current year.

2. Although the state-of-the-art of nonprint reviews remains far less developed than that of books, the "Evaluation Gap" (see the article by Janet French in Library Journal, March 15, 1970) has closed somewhat. For example, Booklist continues to extend its coverage of audiovisual materials and now includes videotapes, while Previews survives as a separate publication reviewing and announcing forthcoming media for all types of libraries. (See pages 212 through 214 for media review sources.)

   Still the buyer must beware of weaknesses in reviews: (a) too many remain descriptive, not evaluative; (b) much material is reviewed late or not at all; (c) criteria upon which critical comments are based often remain unclear or are an inconsistent mixture of a reviewer's predilections and personal opinion; and (d) rarely are evaluations placed in a context of comparison with related materials. We urge public librarians to join ranks with other media specialists in speaking out for and contributing to improved reviews. Let selection aid publishers know that you are in the market for nonprint evaluations comparable to that now available for print.

3. Because of their greater expense, audiovisuals have traditionally been selected after previewing. However, a number of discouraging factors have led companies to adjust their preview policies. Such factors include prohibitive costs to the producer/distributor, buyers' lack of care with preview prints, and illegal customer copying without purchase. As a result, some media firms have discontinued preview privileges, permit previewing only upon stated "intent to buy," charge preview rental fees, or send only illustrative printed samples of materials.

   Such disadvantages should not eliminate the selection agent's preview requests. Time-consuming as it may be, a well-outlined system for examining costly materials before purchase is advised. Helpful advice on setting up preview procedures is given by Blance Woolls and David V. Loertscher in Audiovisual Instruction, April, 1975.

Evaluation/Selection: Basic Guidelines

1. Many of you are already materials selection experts. Generally speaking, the principles you follow in selecting print items should also be applied to nonprint items. The exception is that criteria for print must be expanded to cover the technical aspects of nonprint.

2. How might you develop your media "taste" and critical abilities? We suggest that you (a) look at and listen to as many audiovisual materials as possible; (b) discuss your reactions with fellow colleagues and library patrons; (c) conscientiously read media selection aids to gain a feel for their review policies and perspectives; (d) know your community - its special characteristics, cultural elements, and current interests and

concerns; (3) know your existing collection; (f) know nearby collections to avoid unnecessary duplication and to encourage interlibrary borrowing; (g) express interest in media selection workshops to your system headquarters library; and (h) examine some of the articles listed under selection and evaluation in this manual's, "Sources of Information," (pages 259-260).

3. Remember that evaluation is a subjective process. It is an art not yet evolved to a science. What Masha Porte, director of films at Dallas Public Library, says about evaluating motion pictures might also be applied to other media:

   > *Although the viewing of films is still mostly a group process, response to the moving image is personal, individual, and often unique. The viewer brings to the screening his own background, experience, viewpoint, and in fact, his mood at the time of the screening. These, plus the circumstances surrounding the showing (physical environment and screening companions), color the viewer's assessment of a film. It has often been noted that one's attitude toward a film may be different with a change in physical environment, the group viewing the film, or personal state of an individual viewer.* ("Fundamentals of Evaluation," Film Library Quarterly, Fall, 1972, page 37.)

4. Evaluation/selection should be an on-going, continuous cycle. The amount and range of available media, dispersed in a variety of selection tools, negates creation of the "instant" media collection.

5. Systematic evaluation promises improvement in selection.

6. Selection should be conceived of as a cooperative undertaking. Although primary responsibility rests with the librarian, this does not preclude participation by others such as target users and representative groups from the community.

7. Group evaluation sessions can be learning sessions with librarians assuming a leadership role in showing participants how to apply selection criteria.

8. Whenever possible, evaluation sessions should enable comparative appraisal of materials.

9. The least desirable evaluation tool is the producer's glossy advertisement.

10. Evaluation should be founded on specific criteria which need periodic review in light of changing needs of users and experience with materials.

11. Four determinants of purchase decisions are (a) qualities of available materials, (b) the nature of your present collection, (c) the nature of your community, and (d) size of your budget.

12. Evaluation/selection procedures themselves need to be assessed often and, if necessary, modified in relation to the developing collection and service objectives of the library.

A Written Selection Policy

A systematic approach to materials selection implies the presence of a selection policy statement which serves as philosophical orientation to and defense of selection procedures. If nonprint materials receive no mention in your current document, revision is now in order. If your library has never formulated a document, it needs now to do so.

Such a policy, prepared by librarians in consultation with users, and officially adopted by the library's governing board, should identify the following: (a) objectives of collections development; (b) specific procedures to be followed in selection; (c) personnel responsible for selection; (d) types and formats of materials to be purchased; (e) criteria for selection; (f) support for intellectual freedom as expressed in the Library Bill of Rights; (g) set procedure to be followed when materials are challenged.

For more complete guidance and samples of selection policies, see, Book Selection Policies in American Libraries, Calvin J. Boyer and Nancy L. Eaton, eds., Austin, Texas: Armadillo Press, 1971. In spite of its title, the publication includes policies for nonprint media adopted by public libraries. Sample selection policies follow. Only the sections dealing specifically with nonprint media have been included.

Another useful item is the Free Library of Philadelphia's Policy Guidelines for the Acquisition of Non-Print Materials, 1972. This is available from the Professional Librarianship Collection, Texas State Library.

MATERIALS SELECTION POLICY

Tulsa City-County Library System

1973

NONPRINT MATERIALS

Original and reproduction works of art, pictures of general interest for the picture file, audio-recordings, 16 mm films, standard 8 mm and super 8 mm films, videotapes, filmstrips, and slides are selected in response to the needs and interests of the community.

A. *Art Collection*

Framed reproductions to represent a variety of artists and styles are selected for both the adult and children's art collection throughout the System. The art collections also contain framed original graphic art works.

B. *Picture Files*

Picture files are maintained in the Central Library. A picture file pertaining to the oil industry is located in Business and Technology. Pictures of general interest are in the Reference Department. Mounted reproductions of art work are located in Fine Arts.

C. *Audio-Recordings*

Selection of audio-recordings (records, cassettes, tapes) is determined by interest of the community. All branch libraries have adult and children's audio-recording collections.

D. *16 mm Films*

Emphasis is placed on subjects of community and national interest, covering the full range of human experience and knowledge. Special attention is given to films which encourage group discussion and films of interest to children. Outstanding documentaries, subjects of general appeal, films of interest to the business community, examples of experimental techniques of film making and productions which stimulate the imagination are included.

The System welcomes gifts of sponsored films of high quality in areas too specialized to warrant public expenditure.

All films are previewed prior to purchase. (For evaluation guidelines, see page 127 of the manual.)

E. *Films - Standard 8 mm and Super 8 mm*

Entertainment films such as animated cartoons, westerns, Hollywood features, and film classics are purchased. Historical footage and travel films are also included.

F. *Videotapes*

Development of the videotape collection will be based upon the availability of quality programs of local and national interest. Programs of general interest and educational significance will be emphasized.

G. *Filmstrips*

Filmstrips suitable for adults and children are selected from a variety of categories.

H. *Slides*

Preference is given to slide sets which have accompanying scripts, information, or recordings. Sound slide programs illustrating the library system are also available.

MATERIALS SELECTION POLICY

Akron Public Library

Akron, Ohio
Second Edition, 1964

PHONOGRAPH RECORDS

A. *Purpose of the Record Section*

The purpose of the Record Section is to provide significant materials in recorded form for the use of individuals and groups in the community.

B. *Scope of Materials*

Musical records constitute the bulk of the collection. They are selected to cover a wide variety of music, excluding the ephemeral.

Significant speeches, plays, poetry, and short stories are purchased. Recordings of various sounds, records to be used as bases for group discussion, for learning a language, and those suitable for individual study in a variety of subjects are included.

C. *Record Speeds*

Most records bought are 33-1/3 rpm's, although a 78 rpm is added if that is the only speed on which the material needed is available. Other record speeds are not added to the collection.

D. *Record Selection Policy*

Certain works are bought because they are performed by a particular musical artist, conductor, or literary personage. In musical selections, several different records of a particular work are purchased in order to have different interpretations. In literary recordings there is little duplication of titles by different readers or speakers.

Records are selected with these points in mind:

1. Excellence of interpretation and technique.
2. Importance of artist.
3. Technical quality of the recording.
4. Need for material based on public request and present holdings.
5. Price.

E. *Duplication*

Eight to ten reserves for a record indicates that a duplicate record should be ordered, although, as in books, quality of the recording, timeliness or permanence of the requests, and cost are factors in the decision.

Most records are bought initially in duplicate, because many important records are available for only a brief time.

F. *Discarding*

Discarding of records is a necessity because of wear or damage to the disc. The decision is then made whether to replace with the same recording, or to buy the same work by a different artist.

EDUCATIONAL FILMS

A. *Films and Filmstrips*

The Library collection consists of educational and documentary films (16 mm sound) and 35 mm filmstrips. Entertainment films such as animated comic cartoons, westerns, and Hollywood feature films are not ordinarily added to the collection. The films are usually bought in black and white; films are purchased in color when color is important in the presentation of the material or is not available otherwise.

B. *Purpose of the Film Collection*

The purpose of the Library's film collection is to provide significant materials in audiovisual form. Since films are primarily used in groups, the Library selects films that will fill the educational, cultural and aesthetic needs of groups in the community.

C. *Scope of Selection*

The Library buys films for use in informal adult education, for children's programs, for young people's discussion groups. It does not buy films especially designed for school curriculum purposes, or highly specialized or technical films.

D. *Film Selection Policy*

Selection policy for films follows the principles set up for other materials in the Library. Since audiovisual presentation has such a strong emotional impact in imparting ideas and attitudes, it needs special care in evaluation.

All films and filmstrips are previewed before they are purchased or accepted as a gift or on long loan. Factors important in the selection of films are:

1. Content of the film should have validity and significance; be accurate as to facts, reliable in presentation.
2. Method of presentation should interpret and illuminate the material.
3. Aesthetic quality of the film should be high, with imaginative photography and meaningful music.
4. Technical quality should include clear sound, effective photography and, if in color, good quality of color.

E. *Children's Films*

The same criteria will be applied to children's films but with special emphasis on simple, sensitive and imaginative presentation; narration that holds the interest of the child by adding fun and fancy without patronizing. Children's films should avoid cuteness, adult humor, and talking down to the child. The same principles apply to the selection of filmstrips.

F. *Religious Films*

The film collection includes films and filmstrips on comparative religion, those explaining various religious practices, art films that depict the life of Christ and historical films about the Holy Land. The Library does not purchase Bible stories or missionary films, since these are usually denominational in nature.

G. *Sponsored Films*

Sponsored films are those produced by or for a company, organization, society or individual to promote directly or indirectly activities or philosophy of such groups.

The inclusion of a sponsored film can be justified in terms of bringing the group a valuable experience that would otherwise be denied them.

These additional points are considered in evaluating sponsored films:

1. The sponsoring agency be clearly identified.
2. The content be factual - not distorted or simplified to prove a point.
3. The sponsor's aims must be sufficiently in accord with the objectives of the Library to justify inclusion of the film.
4. The advertising, hidden or direct, or any special pleading or point of view is fully evaluated before the film is accepted for deposit.

H. *Film Duplication, Replacement and Discard*

Films are rarely duplicated due to their cost, the limited loan period, and limitations of budget. But in case of special and legitimate need the Library will purchase or accept a gift of duplicate prints.

When the condition of a film makes it necessary to replace, careful consideration is given to its continuing value in relation to new material, revised edition and cost.

The film collection is constantly previewed for obsolete and dated material.

Evaluation/Selection Procedures

The steps below have been adapted from an article by James R. Baird, entitled, "Criteria Used to Select 16 mm Films," from Audiovisual Instruction, V. 20 (April, 1975), pages 18-20.

Step One: Identify materials available for purchase

Sources:
- a. Users' requests
- b. Promotional announcements from producers/distributors
- c. Vendors' catalogs
- d. Professional journals
- e. Reviews
- f. Bibliographies/indexes
- g. Catalogs of holdings from other libraries; for example, the New York Public Library and the Enoch Pratt Library

Step Two: Determine which materials will be placed in the "Consideration" file

Decision Criteria:
- a. Library philosophy and policy factors
- b. Estimated use
- c. Budget factors
- d. Datedness
- e. Suitability of media objectives for users
- f. Current holdings
- g. Holdings of nearby libraries
- h. Experience with production firm
- i. Review ratings

Step Three: Evaluate item

Standard Criteria:
- a. Content
- b. Appropriate use of medium in relation to its objectives and content
- c. Datedness
- d. Appropriateness for target users
- e. Technical quality
- f. Interest
- g. Coverage/scope
- h. Purpose of item
- i. Unity
- j. Presentation rate
- k. Aesthetic value
- l. Durability

Step Four: Make purchase decision

Decision Criteria:
- a. Library Philosophy and policy factors
- b. Estimated use
- c. Budget factors
- d. Comparison to similar items available
- e. Composite rating of evaluators
- f. Availability of supplementary materials
- g. Producer/distributor's reputation

Evaluation Forms

Proponents point out the convenience and consistency with which evaluation forms can be used to appraise and compare audiovisual materials. Opponents condemn the inflexibility and false scientism inherent in using a standard form to apply across media.

We recommend a compromise somewhere between the time-demanding, comprehensive questionnaire and the abbreviated, objective rating scale. The sample forms on the following pages may be helpful models for a form designed to facilitate selection in your library. Note that each check sheet is directed toward criteria a library views as important to building its collection, that objective responses are supplemented by opportunities for evaluators' subjective reactions, and that sample forms intended for films (the Enoch Pratt, Tulsa City-County Library System, and Educational Film Library Association [EFLA] forms) can be adapted for other materials as well as motion pictures.

AUDIOVISUAL ANALYSIS AND EVALUATION CHART
(State University of Iowa)

1. ______________________________ ______________________________
Exact Title General Content of Sub-Title

2. ____________ ____Min. 16mm Sound___ Silent___ Filmstrip___ Slides___
Order Number Time Size

3. ______________________________ ____________ ______
Distributed by: or Produced by: Purchase Cost Rental

4. Study Guide Yes_____ No_____ Age of Aid _____
Condition of Print or Set Good_____ Fair_____ Poor_____

5. ______________ 1 2 3 4 5 6 7 8 9 10 11 12 College Adult
Subjects or Fields Grade or Age Level

6. Specific Content:

7. Correlation with course of study: Complete___ Close___ Fair___ Poor___

8. Truth, Unity, Sequence, Relevance of Content:
Excellent_____ Good_____ Fair_____ Poor_____

9. Pictorial and Technical Quality: Excellent___ Good___ Fair___ Poor___

10. Silent Titles: Excellent____ Good____ Fair____ Poor____

11. Sound Accompaniment: Excellent____ Good____ Fair____ Poor____

12. Advertising or Objectionable Elements:
None_____ Slight_____ Some_____ Excessive_____

13. Purpose of Aid:
Introduce__ Survey__ Summarize__ Supplement__ Cover Single Topic__
Stimulate Interest__ Entertainment__ Other______________________

14. Preparation of Class:
Discussion__ Lecture__ Dramatizing__ Reading__ Reports__ Questions__
Field Trips__ Objects__ Other______________________________________

15. Follow-up Activities:
Discussion__ Projects__ Demonstrations__ Collections__ Field Trips__
Testing__ Other____

16. Rating Value: Excellent__ Good__ Fair__ Poor__
Appeal: Excellent__ Good__ Fair__ Poor__

17. Information: Excellent__ Good__ Fair__ Poor__
Adaptation: Excellent__ Good__ Fair__ Poor__

18. I would use this aid: Eagerly__ Willingly__ Reluctantly__ Never__

19. Comments:

EVALUATION CHART OF THE ENOCH PRATT FREE LIBRARY
FILM DEPARTMENT
BALTIMORE, MARYLAND

Title of film ____________________

Name of previewer ____________________

Subject ____________________

Accuracy ____ inaccurate ____ substantially accurate ____ accurate

Fairness ____ unbiased ____ somewhat biased ____ too biased
(If biased, tell how, giving particular scenes and/or commentary)

Timeliness ____ dated ____ useful though dated ____ not dated

Regionalism ____ exotic ____ foreign ____ universal ____ national ____ local

Photography ____ poor ____ fair ____ good ____ excellent

Sound ____ poor ____ fair ____ good ____ excellent

Film is instructional, raises no issues ____________________

will lead to discussion ____________________

requires discussion ____________________

requires informed speaker to present and interpret it __________

Experience level ____ limited ____ average ____ professional

Film will be especially useful to groups interested in:

____ Business and industry
____ Civic and public affairs
____ Education
____ Family life and child study
____ Fine arts
____ Handicrafts
____ Intercultural relations
____ International relations
____ Religion
____ Social problems
____ Work with youth
____ Other

What is your overall impression of the film; does it accomplish its purpose? (Please add your comments to the back of the sheet, if necessary.)

EFLA EVALUATION (Educational Film Library Association)

Film Title: Running Time ____________

Subject-Matter Field: Date Produced ____________

Producer:

Purchase Sources:

So.____ S.____ B&W____ Color____ Sale Price____ Rental____ Free ____

Evaluation Institution: Date of Evaluation ________

Names and Titles of Evaluators:

Synopsis: (About 75-100 words, as detailed as possible. Do not use producer's summary.)

I. List the possible audiences, and the purposes for which the film could be used. Rate probable value for each purpose.

Audience	Purpose	Value Low High
1.		1 2 3 4 5
2.		1 2 3 4 5

II. Recommended age level: Primary____ Intermediate____ Jr.High ____
Sr.High____ College____ Adult____

III. Structure: (organization, editing, continuity) 1 2 3 4 5
Picture Quality: (clarity, framing, color, etc.) 1 2 3 4 5
Sound quality: (audibility, voice fidelity, music, effects) 1 2 3 4 5

IV. Comment and general impression: (Note here any special points as to authenticity, creativity or attitude; also a brief statement of how the film affects you. Use back of sheet if necessary.)

V. Your estimate of the value of the film:
Poor____ Fair____ Average____ Good____ Very Good____ Excellent ____

Previewer ______________________

Date ______________________

TULSA CITY-COUNTY LIBRARY SYSTEM
FILM EVALUATION

Title ______________________ Date Produced __________

Company ______________________ B/W ______ Color ______

Subject ______________________________________

Possible Audiences

Age Level - preschool ____
lower elementary ____
upper elementary ____
junior high ____
senior high ____
adult ____

Type of Group - classroom ____
church group ____
discussion group ____
library programs ____
professional/business group ____
senior citizens group ____
community agencies ____
other (explain) ____

Possible Uses

stimulate discussion ____
entertain ____
document events of historical significance ____
give information ____
other (explain) ______________________________

General Appraisal: Comment on

Contents:

- audience suitability
- authenticity
- timeliness
- subject treatment
- other

Technical Qualities

- photography
- animation
- sound
- music
- color
- editing
- other

Check one:

RECOMMENDED ____ NOT RECOMMENDED ____ RECOMMENDED WITH RESERVATIONS ____

Explain ______________________________________

On Acquisition: Jobbers

Jobbers (wholesalers) serve libraries by saving clerical time in bookkeeping, by offering discounts, and by supplying catalog cards. However, many audiovisual materials remain available only directly from media producers/distributors. (See pages 133 through 140 of this manual for a listing of producers of audiovisual materials.) This causes the unavoidable inconvenience of placing orders with a number of different media sources. Moral: In your search for the best wholesaler, find out what producers are carried by which jobber before orders are placed. A selected list of jobbers who supply nonprint media follows.

American Library and Educational Service Company
(ALESCO)
404 Sette Drive
Paramus, New Jersey 07652

Baker and Taylor Company
Audiovisual Services Division
P. O. Box 230
Momence, Illinois 69054

Bro-Dart, Inc.
1609 Memorial Avenue
Williamsport, Pennsylvania 17701
(separate audiovisual catalog)

Charles W. Clark Company
564 Smith Street
Farmingdale, New York 11735

Demco Educational Corporation
2120 Fordem Avenue
Madison, Wisconsin 53704

Educational Reading Service
Audiovisual Division
320 Route 17
Mahwah, New Jersey 07430

Gaylord Brothers, Inc.
P. O. Box 61
Syracuse, New York 13201

Newman Visual Education
400 Thirty-Second Street, N.E.
Grand Rapids, Michigan 49508

The Baker and Taylor Company handles audiovisual materials from a large number of producers. Available materials are listed in a number of subject-oriented "quick lists" in such areas as Reading K-6, Bilingual Education/ESL, Vocational-Technical Education, Career Education, the Newbery/Caldecott Awards, and Minority Studies. New items are included in the "New Media Bulletin." The Baker and Taylor Company also supplies catalog kits for these materials. Write for a sample "Media Survival Kit" for more information on audiovisual materials which they distribute.

Commercial Cataloging Services

The cardinal rule to be applied here is: IF IT IS AVAILABLE COMMERCIALLY, DO NOT DO IT YOURSELF. Prepared card sets save time and money. Furthermore, they provide your patron immediate access to new audiovisual materials through the card catalog.

Various degrees of audiovisual cataloging services are provided, ranging from provision of cards to completely processed items. These can be evaluated on the basis of comparative costs, range of materials cataloged, appropriateness for your library, and the extent to which concessions will be made to local practices.

Library of Congress cards, appropriate for large and research-oriented public libraries, are supplied for records, films, and filmstrips. Jobbers (see list on previous page) and producers/distributors themselves also supply cards, sometimes at minimal cost (e.g., $0.35 per set) and sometimes free. (See Audiovisual Market Place for complete identification of these sources and page 146 of this manual for a selective listing.)

PRODUCERS

OF

SOFTWARE

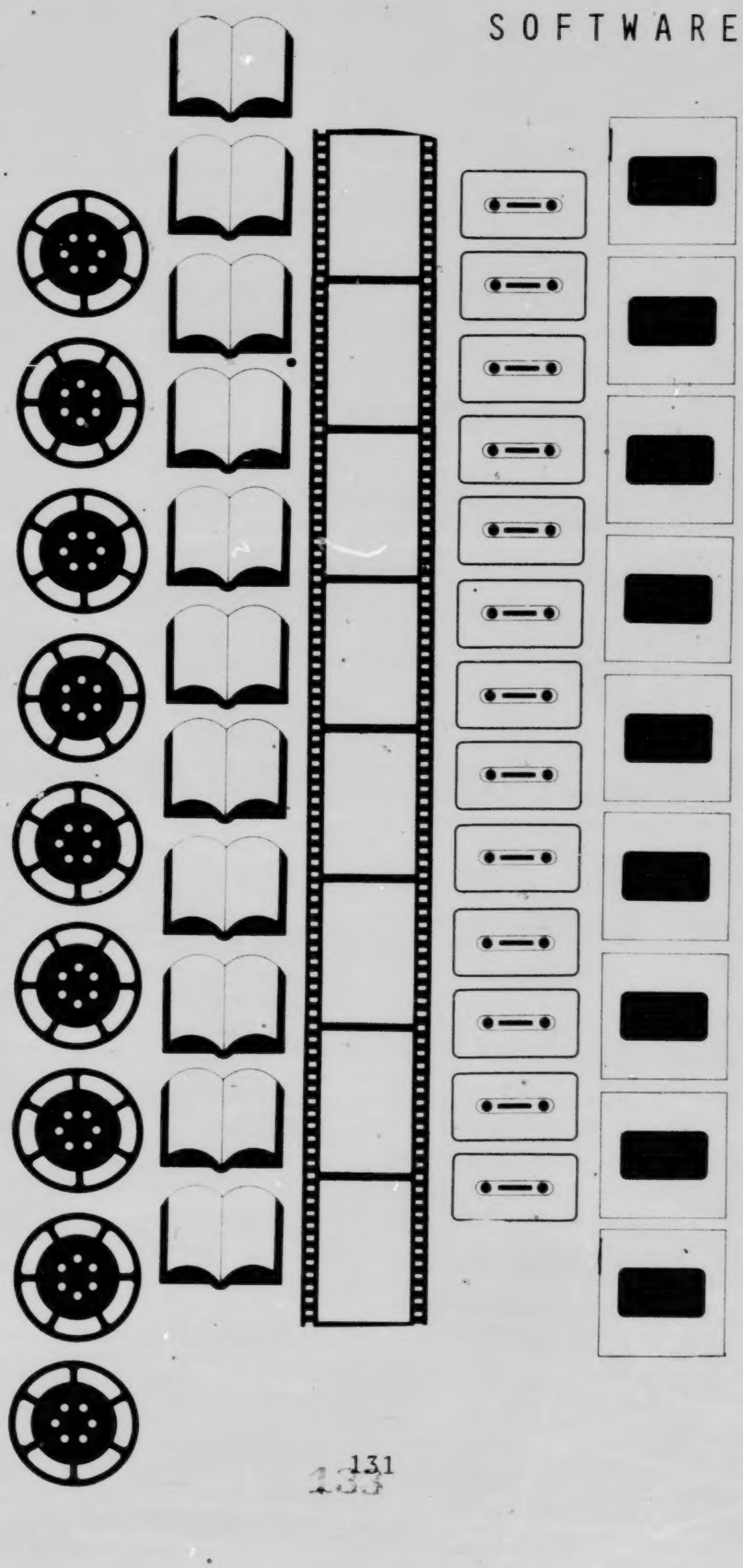


Illustration from: Previews, Volume 2 (November, 1973).
Artwork by Kiffi Diamond.

PRODUCERS OF SOFTWARE

Following is what we hope will be a useful list of producers of nonprint materials:

a. Company names are in alphabetical order.
b. Types of software produced follow each entry.
c. Concluding pages offer names of firms by type of material.

It should be noted that this directory is a selected one, consisting of approximately 100 reputable companies culled from our experience and the following sources:

AV Instruction: Technology, Media, and Methods, 4th Edition
Audiovisual Market Place 1974-75
Guide to Educational Technology
The Seed Catalog

For a more complete compilation, *Audiovisual Market Place* is highly recommended.

Abingdon Audio Graphics
201 Eighth Avenue South
Nashville, Tennessee 37202
(615) 749-6000
(FS/records/maps)

ACI Films, Inc.
35 West 45th Street
New York, New York 10036
(212) 582-1918
(16mm/8mm/FS/kits)

Acoustifone Corporation
8954 Comanche Avenue
Chatsworth, California 91311
(213) 882-1380
(FS/records/tapes/kits/AV cat cards)

Admaster Prints, Inc.
425 Park Avenue South
New York, New York 10016
(212) 679-1134
(16mm/8mm/FS/transp/slides/records/tapes/videocassettes)

Aims Instructional Media Services
P. O. Box 1010
Hollywood, California 90228
(213) 240-9300
(16mm/8mm/FS/kits/study prints)

ALESCO
404 Sette Drive
Paramus, New Jersey 07652
(201) 265-5730
(kits/AV cat cards)

Allyn and Bacon
470 Atlantic Avenue
Boston, Massachusetts 02210
(617) 482-9220
(FS/transp/records/tapes/kits)

American Educational Films
132 Lasky Drive
Beverly Hills, California 90212
(213) 278-4996
(16mm/8mm/records/tapes/videocassettes)

American Museum of Natural History
Photography Division
Central Park West at 79th Street
New York, New York 10024
(212) 873-1300
(FS/transp/slides/study prints)

Argus Communications
7440 Natchez Avenue
Niles, Illinois 60648
(312) 647-7800
(FS/tapes/posters/kits)

Athletic Institute
705 Merchandise Mart
Chicago, Illinois 60654
(312) 644-3020
(16mm/8mm/materials on sports)

Audio Book Company
301 Pasadena Avenue
South Pasadena, California 91030
(213) 799-0666
(records/tapes/AV cat cards)

A-V Explorations, Inc.
505 Delaware Avenue
Buffalo, New York 14202
(716) 883-4749
(16mm/records/tapes)

BFA Educational Media
2211 Michigan Avenue
Santa Monica, California 90404
(213) 829-2901
(16mm/8mm/FS/records/tapes/
study prints/kits)

Stephen Bosustow Productions
1649 Eleventh Street
Santa Monica, California 90404
(213) 394-0218
(16mm/FS)

Bowmar
622 Rodier Drive
Glendale, California 91201
(213) 247-8995
(FS/transp/study prints/kits/
tapes/records/AV cat cards)

Bro-Dart, Inc.
1609 Memorial Avenue
Williamsport, Pennsylvania 17701
(717) 326-2461
(FS/study prints/records/tapes/
AV cat cards)

Caedmon Records
505 Eighth Avenue
New York, New York 10018
(212) 594-3122
(FS/records/tapes/AV cat cards)

Center for Cassette Studies, Inc.
8110 Webb Avenue
North Hollywood, California 91605
(213) 768-5040
(tapes/AV cat cards)

Centron Educational Films
1621 West Ninth Street
Lawrence, Kansas 66044
(913) 843-0400
(16mm/FS/kits)

Changing Times Educational Service
1729 H Street, N.W.
Washington, D.C. 20006
(202) 337-8600
(FS/transp/kits/AV cat cards)

Children's Classics on Tape
6722 Bostwick Drive
Springfield, Virginia 22151
(703) 941-2530

Childrens Press
1224 West Van Buren Street
Chicago, Illinois 60607
(312) 666-4200
(FS/study prints/records/
tapes/kits)

Classroom World Productions
22 Glenwood Avenue
P. O. Box 2090
Raleigh, North Carolina 27602
(919) 832-3901
(16mm/FS/records/tapes/kits/
AV cat cards)

CMS Records, Inc.
14 Warren Street
New York, New York 10007
(212) 964-3380
(records/tapes)

Coronet Instructional Media
65 East South Water Street
Chicago, Illinois 60601
(312) 332-7676
(16mm/8mm/FS/study prints/tapes/kits/slides)

Demco Educational Corporation
2120 Fordem Avenue
Madison, Wisconsin 53704
(608) 241-1201
(8mm/FS/transp/slides/study prints/tapes/records/kits/realia/AV cat cards)

Denoyer-Geppert
5235 Ravenswood Avenue
Chicago, Illinois 60640
(312) 561-9200
(FS/transp/slides/study prints/kits/maps/AV cat cards)

Walt Disney Educational Media
800 Sonora Avenue
Glendale, California 91201
(213) 240-9160
(16mm/8mm/FS/study prints/records/kits/AV cat cards)

Doubleday Multimedia
1371 Reynolds Avenue
Santa Ana, California 92705
(714) 540-5550
(16mm/8mm/FS/transp/study prints/kits/records/tapes/AV cat cards)

Ealing Corporation
2225 Massachusetts Avenue
Cambridge, Massachusetts 02140
(617) 491-5870
(8mm/FS)

Educational Achievement Corporation
Box 7310
Waco, Texas 76710
(817) 772-7812
(FS/transp/study prints/tapes/kits)

Educational AudioVisual, Inc.
Pleasantville, New York 10570
(914) 769-6332
(FS/records/tapes/videotapes)

Educational Development Corporation
Learning Resources Division
202 Lake Miriam Drive
Lakeland, Florida 33803
(813) 646-5705
(FS/slides/study prints/records/tapes/AV cat cards)

Educational Dimensions Corporation
25-60 Francis Lewis Boulevard
Flushing, New York 11358
(212) 353-5561
(FS/slides/AV cat cards)

Educational Filmstrips
1401 Nineteenth Street
Huntsville, Texas 77340
(713) 295-5767

Educational Record Sales, Inc.
157 Chambers Street
New York, New York 10007
(212) 267-7437
(FS/transp/study prints/records/tapes/AV cat cards)

EMC Corporation
180 East Sixth Street
St. Paul, Minnesota 55101
(612) 227-7366
(16mm/8mm/FS/transp/slides/records/tapes/kits/AV cat cards)

Encyclopedia Britannica Educational Corporation
425 North Michigan Avenue
Chicago, Illinois 60611
(312) 321-6800
(16mm/8mm/FS/study prints/slides/records/tapes/kits)

Environmental Communications
62 Windward Avenue
Venice, California 90291
(213) 392-4964
(16mm/videotape/slides)

Eye Gate House, Inc.
146-01 Archer Avenue
Jamaica, New York 11435
(212) 291-9100
(16mm/8mm/FS/transp/study prints/records/tapes/kits/AV cat cards)

Filmstrip House, Inc.
432 Park Avenue South
New York, New York 10016
(212) 532-4756
(FS/records/tapes/kits/AV cat cards)

Folkways Records and Service Corporation
701 Seventh Avenue
New York, New York 10036
(212) 586-7260

Fordham Equipment and Publishing Company, Inc.
2377 Hoffman Street
Bronx, New York 10458
(212) 733-4131
(16mm/8mm/FS/transp/kits)

Gamco Industries, Inc.
Box 1911
Big Spring, Texas 79720
(915) 267-6327
(FS/transp/tapes/AV cat cards)

General Learning Corporation
250 James Street
Morristown, New Jersey 07960
(201) 538-4885
(16mm/8mm/FS/records)

Sam Goody, Inc.
46-35 54 Road
Maspeth, New York 11378
(212) 786-3337
(records/tapes/videotapes)

Great Plains National Instructional Television Library
P. O. Box 80669
Lincoln, Nebraska 68501
(402) 467-2502
(16mm/FS/videotapes)

Guidance Associates
41 Washington Avenue
Pleasantville, New York 10570
(914) 769-7755
(16mm/FS/slides)

Hayes School Publishing Company
321 Pennwood Avenue
Wilkinsburg, Pennsylvania 15221
(412) 371-2373
(transp/posters/study prints/maps)

Holt, Rinehart and Winston, Inc.
383 Madison Avenue
New York, New York 10017
(212) 688-9100
(16mm/8mm/FS/transp/records/tapes/kits)

International Film Bureau, Inc.
332 South Michigan Avenue
Chicago, Illinois 60604
(312) 427-4545
(16mm/FS)

Kavic House, Inc.
One Eaton Court
Wellesley Hills, Massachusetts 02181
(617) 237-3591
(8mm/FS/videotapes)

Kenalex Corporation
2960 South Fox
Englewood, Colorado 80110
(303) 761-8049
(16mm/8mm/FS/slides)

Key Productions, Inc.
24 Danburg Road
Wilton, Connecticut 06897
(203) 762-0301
(FS/transp/study prints/
records/tapes/kits/AV cat
cards)

Knowledge Aid
6633 West Howard Street
Niles, Illinois 60648
(312) 647-0600
(16mm/FS/transp/study prints/
records/tapes/kits/AV cat
cards)

Library Filmstrip Center
3033 Aloma
Wichita, Kansas 67211
(316) 682-5925
(FS/records/slides)

Listening Library, Inc.
One Park Avenue
Old Greenwich, Connecticut 06870
(203) 637-3616
(FS/records/tapes/kits/
AV cat cards)

McGraw-Hill Films
1220 Avenue of the Americas
New York, New York 10020
(212) 997-3967
(16mm/8mm/FS/transp/study
prints/kits/AV cat cards)

McIntyre Visual Publications, Inc.
716 Center Street
Lewiston, New York 14092
(416) 231-8887
(FS/study prints/slides)

Mass Communications, Inc.
25 Sylvan Road South
Westport, Connecticut 06880
(203) 226-1262
(16mm/FS/tapes)

Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York 10028
(slides/prints)

Miller-Brody Productions, Inc.
Newbery Award Records, Inc.
342 Madison Avenue
New York, New York 10017
(212) 661-7166
(16mm/FS/records/tapes/
AV cat cards)

Moody Institute of Science
12000 East Washington Boulevard
Whittier, California 90606
(213) 698-8256
(16mm/FS)

Museum of Modern Art
11 West 53rd Street
New York, New York 10019
(slides/prints)

Multimedia Education, Inc.
747 Third Avenue
New York, New York 10017
(212) 688-4601
(8mm/FS/transp/slides/study
prints/tapes/videotapes/
kits/realia)

National Audubon Society
Photo and Film Department
950 Third Avenue
New York, New York 10022
(212) 832-3200
(16mm/slides)

National Film Board of Canada
1251 Avenue of the Americas
New York, New York 10020
(212) 586-2400
(16mm/8mm/FS/transp/slides/kits)

National Gallery of Art
Extension Service
Washington, D. C. 20565
(202) 737-4215
(16mm/FS/kits/slides/free loan)

National Geographic Society
Seventeenth and M Streets N.W.
Washington, D. C. 20036
(202) 296-7500
(16mm/FS/study prints/records/tapes/videotapes/maps/AV cat cards)

National Instructional Television
Box A, 1111 West Seventeenth Street
Bloomington, Indiana 47401
(812) 339-2203
(16mm/8mm/videotapes/slides)

Neumade Industries, Inc.
720 White Plains Road
Scarsdale, New York 10583
(914) 725-4900
(16mm/8mm/FS/records/tapes/videotapes)

Newbery Award Records, Inc.
342 Madison Avenue
New York, New York 10017
(212) 661-7166
(16mm/FS/records/tapes/AV cat cards)

Organization of American States
Division of Visual Arts
Pan American Building
Seventeenth and Constitution
Washington, D. C. 20006
(202) 393-8450 Ext. 252
(16mm/slides/Latin America)

Pacifica Tape Library
5316 Venice Boulevard
Los Angeles, California 90019
(213) 931-1625

Pathescope Educational Films, Inc.
71 Weyman Avenue
New Rochelle, New York 10802
(914) 235-0800
(16mm/FS/study prints/slides/records/tapes/kits/AV cat cards)

Perennial Education, Inc.
1825 Willow Road
Northfield, Illinois 60093
(312) 446-4153
(16mm/8mm/FS/slides/videotapes/AV cat cards)

Pyramid Films
Box 1048
Santa Monica, California 90406
(213) 828-7577
(16mm/8mm/FS/study prints)

Q-ED Productions
Box 1608
Burbank, California 91507
(213) 848-6637
(FS/records/visual literacy kits)

RCA Records
Educational Department
1133 Avenue of the Americas
New York, New York 10036
(212) 598-5015
(records/tapes)

Schloat Productions/Prentice Hall Companies
150 White Plains Road
Tarrytown, New York 10591
(914) 631-8300
(16mm/8mm/FS/records/tapes/kits)

Scholastic Audiovisual Materials, Inc.
906 Sylvan Avenue
Englewood Cliffs, New Jersey 07632
(16mm/FS/transp/study prints/records/tapes/kits)

Science Research Associates, Inc.
259 East Erie
Chicago, Illinois 60611
(312) 944-7552
(16mm/8mm/FS/transp/tapes/kits)

Scott Education Division
104 Lower Westfield Road
Holyoke, Massachusetts 01040
(413) 536-8380
(16mm/8mm/FS/transp/study prints/kits/AV cat cards)

Society for Visual Education, Inc.
(A Division of Singer Company)
1345 Diversey Parkway
Chicago, Illinois 60614
(312) 525-1500
(8mm/FS/study prints/records/tapes/kits/slides)

Spoken Arts, Inc.
310 North Avenue
New Rochelle, New York 10801
(914) 636-5482
(FS/records/tapes/kits)

Sterling Educational Films
241 East 34th Street
New York, New York 10016
(212) 683-6300
(16mm/8mm/FS)

H. M. Stone Productions, Inc.
6 East 45th Street
New York, New York 10017
(212) 682-6825
(8mm/FS/transp/study prints/slides/tapes/kits)

Tapes Unlimited
City of Troy
Detroit, Michigan 48067
(313) 588-2970
(tapes/kits)

Taylor Associates and
Instructional/Communications
Technology, Inc.
Huntington, New York 11743
(516) 549-4363
(FS/records/tapes/kits)

3M Company
Visual Products Division
3M Center
St. Paul, Minnesota 55101
(612) 733-1110
(transp)

Time Life Films
(Multimedia Division)
43 West Sixteenth Street
New York, New York 10011
(212) 691-2930
(16mm/FS/videotapes/realia)

Troll Associates
320 Route 17
Mahwah, New York 07430
(201) 529-4000
(8mm/FS/records/tapes/kits/AV cat cards)

Universal Education and Visual Arts
100 Universal City Plaza
Universal City, California 91608
(213) 985-4321
(16mm/8mm/FS/transp/records/tapes/slides/kits)

Urban Media Materials, Inc.
212 Mineola Avenue
Roslyn Heights, New York 11577
(212) 461-2626
(16mm/FS/slides/kits/realia
includes bilingual materials

Viking Press
625 Madison Avenue
New York, New York 10022
(212) 755-4330
(FS/records/tapes)

Voice Over Books
200 Park Avenue South
New York, New York 10003
(212) 674-8666
(tapes)

Westinghouse Learning Corporation
100 Park Avenue
New York, New York 10017
(212) 983-5253
(FS/records/tapes)

Weston Woods
Weston, Connecticut 06880
(203) 226-3355
(16mm/8mm/FS/records/tapes/videotapes)

John Wiley and Sons, Inc.
605 Third Avenue
New York, New York 10016
(212) 867-9800
(16mm/8mm/FS/transp/slides/games/kits/records/tapes/videotape)

Xerox Education Publications
245 Long Hill Road
Middletown, Connecticut 06457
(203) 347-7251
(16mm/8mm/FS/kits/tapes)

16mm Films
(See also sources listed on pages 45 through 46.)

ACI Films, Inc.
Admaster Prints, Inc.
Aims Instructional Media Services
American Educational Films
Athletic Institute
A-V Explorations, Inc.
BFA Educational Media
Stephen Bosustow Productions
Centron Educational Films
Classroom World Productions
Coronet Instructional Media
Walt Disney Educational Media
Doubleday Multimedia
EMC Corporation
Encyclopedia Britannica Educational Corporation
Environmental Communications
Eye Gate House, Inc.
Fordham Equipment and Publishing Company, Inc.
General Learning Corporation
Great Plains National Instructional Television Library
Guidance Associates
Holt, Rinehart and Winston, Inc.
International Film Bureau, Inc.
Kenalex Corporation
Knowledge Aid
McGraw-Hill Films
Mass Communications, Inc.
Miller-Brody Productions, Inc.
Moody Institute of Science
National Audubon Society
National Film Board of Canada
National Gallery of Art
National Geographic Society
National Instructional Television
Neumade Industries, Inc.
Newbery Award Records, Inc.
Organization of American States
Pathescope Educational Films, Inc.
Perennial Education, Inc.
Pyramid Films
Schloat Productions/Prentice Hall
Scholastic Audiovisual Materials
Science Research Associates, Inc.
Scott Education Division
Sterling Educational Films
Time-Life Films
Universal Education and Visual Arts
Urban Media Materials, Inc.
Weston Woods
John Wiley and Sons, Inc.
Xerox Education Publications

8mm Films/Loops (See also pages 50-51.)

ACI Films, Inc.
Admaster Prints, Inc.
Aims Instructional Media Services
American Educational Films
Athletic Institute
BFA Educational Media
Coronet Instructional Media
Demco Educational Corporation
Walt Disney Educational Media
Doubleday Multimedia
Ealing Corporation
EMC Corporation
Encyclopedia Britannica Educational Corporation
Eye Gate House, Inc.
Fordham Equipment and Publishing Company, Inc.
General Learning Corporation
Holt, Rinehart and Winston, Inc.
Kavic House, Inc.
Kenalex Corporation
McGraw-Hill Films
Multimedia Education, Inc.
National Film Board of Canada
National Instructional Television
Neumade Industries, Inc.
Perennial Education, Inc.
Pyramid Films
Schloat Productions/Prentice Hall
Science Research Associates, Inc.
Scott Education Division
Society for Visual Education, Inc.
Sterling Educational Films
H. M. Stone Productions, Inc.
Troll Associates
Universal Education and Visual Arts
Weston Woods
John Wiley and Sons, Inc.
Xerox Education Publications

Filmstrips

Abingdon Audio Graphics
ACI Films, Inc.
Acoustifone Corporation
Admaster Prints, Inc.
Aims Instructional Media Services
Allyn and Bacon
American Museum of Natural History
Argus Communications
BFA Educational Media
Stephen Bosustow Productions
Bowmar
Bro-Dart, Inc.
Caedmon Records
Centron Educational Films
Changing Times Educational Service
Children's Press
Classroom World Productions
Coronet Instructional Media
Demco Educational Corporation
Denoyer-Geppert
Walt Disney Educational Media
Doubleday Multimedia
Ealing Corporation
Educational Achievement Corporation
Educational AudioVisual, Inc.
Educational Development Corporation
Educational Dimensions Corporation
Educational Filmstrips
Educational Record Sales, Inc.
EMC Corporation
Encyclopedia Britannica Educational Corporation
Eye Gate House, Inc.
Filmstrip House, Inc.
Fordham Equipment and Publishing Company, Inc.
Gamco Industries, Inc.
General Learning Corporation
Great Plains National Instructional Television Library
Guidance Associates
Holt, Rinehart and Winston, Inc.
International Film Bureau, Inc.
Kavic House, Inc.
Kenalex Corporation
Key Productions, Inc.
Knowledge Aid
Library Filmstrip Center
Listening Library, Inc.
McGraw-Hill Films
McIntyre Visual Publications, Inc.
Mass Communications, Inc.
Miller-Brody Productions, Inc.
Moody Institute of Science
Multimedia Education, Inc.
National Film Board of Canada
National Gallery of Art
National Geographic Society
Neumade Industries, Inc.
Newbery Award Records, Inc.
Pathescope Educational Films, Inc.
Perennial Education, Inc.
Pyramid Films
Q-ED Productions
Schloat Productions/Prentice Hall
Scholastic Audiovisual Materials, Inc.
Science Research Associates, Inc.
Scott Education Division
Society for Visual Education, Inc.
Spoken Arts, Inc.
Sterling Educational Films
H. M. Stone Productions, Inc.
Taylor Associates
Time-Life Films
Troll Associates
Universal Education and Visual Arts
Urban Media Materials, Inc.
Viking Press
Westinghouse Learning Corporation
Weston Woods
John Wiley and Sons, Inc.
Xerox Education Publications

Records (Disc Recordings)

Abingdon Audio Graphics
Acoustifone Corporation
Admaster Prints, Inc.
Allyn and Bacon
American Educational Films
Audio Book Company
A-V Explorations, Inc.
BFA Educational Media
Bowmar
Bro-Dart, Inc.
Caedmon Records
Children's Press
Classroom World Productions
CMS Records, Inc.
Demco Educational Corporation
Walt Disney Educational Media
Doubleday Multimedia
Educational AudioVisual, Inc.
Educational Development Corporation
Educational Record Sales, Inc.
EMC Corporation
Encyclopedia Britannica Educational Corporation
Eye Gate House, Inc.
Filmstrip House, Inc.
Folkways Records and Service Corporation
General Learning Corporation
Sam Goody, Inc.
Holt, Rinehart and Winston, Inc.
Key Productions, Inc.
Knowledge Aid
Library Filmstrip Center
Listening Library, Inc.
Miller-Brody Productions, Inc.
National Geographic Society
Neumade Industries, Inc.
Newbery Award Records, Inc.
Pathescope Educational Films, Inc.
Q-ED Productions
RCA Records
Schloat Productions/Prentice Hall
Scholastic Audiovisual Materials
Society for Visual Education, Inc.
Spoken Arts, Inc.
Taylor Associates
Troll Associates
Universal Education and Visual Arts
Viking Press
Westinghouse Learning Corporation
Weston Woods
John Wiley and Sons, Inc.

Tapes (Including Audiocassettes)

(See also pages 91 through 92.)

Acoustifone Corporation
Admaster Prints, Inc.
Allyn and Bacon
American Educational Films
Argus Communications
Audio Book Company
A-V Explorations, Inc.
BFA Educational Media
Bowmar
Bro-Dart, Inc.
Caedmon Records
Center for Cassette Studies, Inc.
Children's Classics on Tape
Children's Press
Classroom World Productions
CMS Records, Inc.
Coronet Instructional Media
Demco Educational Corporation
Doubleday Multimedia
Educational Achievement Corporation
Educational AudioVisual, Inc.
Educational Development Corporation
Educational Record Sales, Inc.
EMC Corporation
Encyclopedia Britannica Educational Corporation
Eye Gate House, Inc.
Filmstrip House, Inc.
Gamco Industries, Inc.
Sam Goody, Inc.
Holt, Rinehart and Winston, Inc.
Key Productions, Inc.
Knowledge Aid
Listening Library, Inc.
Mass Communications, Inc.
Miller-Brody Productions, Inc.
Multimedia Education, Inc.
National Geographic Society
Neumade Industries, Inc.
Newbery Award Records, Inc.
Pacifa Tape Library
Pathescope Educational Films, Inc.

RCA Records
Schloat Productions/Prentice Hall
Scholastic Audiovisual Materials
Science Research Associates, Inc.
Society for Visual Education, Inc.
Spoken Arts, Inc.
H. M. Stone Productions, Inc.
Tapes Unlimited
Taylor Associates
Troll Associates
Universal Education and Visual Arts
Viking Press
Voice Over Books
Westinghouse Learning Corporation
Weston Woods
John Wiley and Sons, Inc.
Xerox

Slides

Admaster Prints, Inc.
American Museum of Natural History
Coronet Instructional Media
Demco Educational Corporation
Educational Development Corporation
Educational Dimensions Corporation
EMC Corporation
Encyclopedia Britannica Educational Corporation
Environmental Communications
Guidance Associates
Kenalex Corporation
Library Filmstrip Center
McIntyre Visual Publications, Inc.
Metropolitan Museum of Art
Museum of Modern Art
Multimedia Education, Inc.
National Audubon Society
National Film Board of Canada
National Gallery of Art
National Instructional Television
Organization of American States
Pathescope Educational Films, Inc.
Perennial Education, Inc.
Society for Visual Education, Inc.
H. M. Stone Productions, Inc.
Universal Education and Visual Arts
Urban Media Materials, Inc.
John Wiley and Sons, Inc.

Videotape
(Including Videocassettes)

Admaster Prints, Inc.
American Educational Films
Educational AudioVisual, Inc.
Environmental Communications
Sam Goody, Inc.
Great Plains National Instructional Television Library
Kavic House, Inc.
Multimedia Education, Inc.
National Geographic Society
National Instructional Television
Neumade Industries, Inc.
Perennial Education, Inc.
Time-Life Films
Weston Woods
John Wiley and Sons, Inc.

Study Prints (Flat Pictures)

Aims Instructional Media Services
American Museum of Natural History
BFA Educational Media
Bowmar
Bro-Dart, Inc.
Children's Press
Coronet Instructional Media
Demco Educational Corporation
Denoyer-Geppert
Walt Disney Educational Media
Doubleday Multimedia
Educational Achievement Corporation
Educational Development Corporation
Educational Record Sales, Inc.
Encyclopedia Britannica Educational Corporation
Hayes School Publishing Company
Key Productions, Inc.
Knowledge Aid
McGraw-Hill Films
McIntyre Visual Publications, Inc.
Metropolitan Museum of Art
Museum of Modern Art
Multimedia Education, Inc.
National Geographic Society
Pathescope Educational Films, Inc.
Pyramid Films
Scholastic Audiovisual Materials
Scott Education Division
Society for Visual Education, Inc.
H. M. Stone Productions, Inc.

Transparencies

Admaster Prints, Inc.
Allyn and Bacon
American Museum of Natural History
Bowmar
Changing Times Educational Service
Demco Educational Corporation
Denoyer-Geppert
Doubleday Multimedia
Educational Achievement Corporation
Educational Record Sales, Inc.
EMC Corporation
Eye Gate House, Inc.
Fordham Equipment and Publishing Company
Gamco Industries, Inc.
Hayes School Publishing Company
Holt, Rinehart and Winston, Inc.
Key Productions, Inc.
Knowledge Aid
McGraw-Hill Films
Multimedia Education, Inc.
National Film Board of Canada
Scholastic Audiovisual Materials
Science Research Associates, Inc.
Scott Education Division
H. M. Stone Productions, Inc.
3M Company
Universal Education and Visual Arts
John Wiley and Sons, Inc.

Maps

Abingdon Audio Graphics
Denoyer-Geppert
Hayes School Publishing Company
National Geographic Society

Posters

Argus Communications
Hayes School Publishing Company

Realia

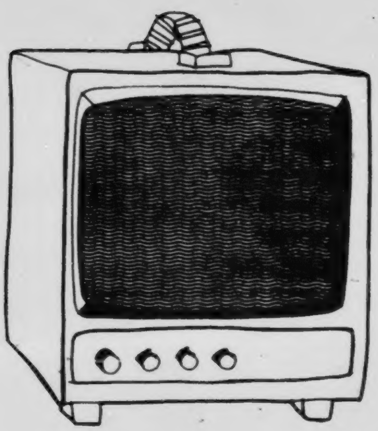
Demco Educational Corporation
Multimedia Education, Inc.
Time-Life Films
Urban Media Materials, Inc.

Multimedia Kits

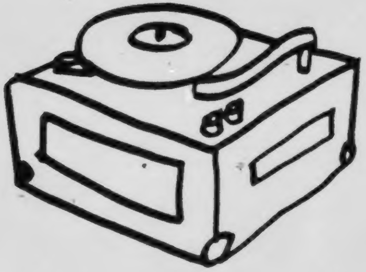
ACI Films, Inc.
Acoustifone Corporation
Aims Instructional Media Services
ALESCO
Allyn and Bacon
Argus Communications
BFA Educational Media
Bowmar
Centron Educational Films
Changing Times Educational Service
Children's Press
Classroom World Productions
Coronet Instructional Media
Demco Educational Corporation
Walt Disney Educational Media
Doubleday Multimedia
Educational Achievement Corporation
EMC Corporation
Encyclopedia Britannica Educational Corporation
Eye Gate House, Inc.
Filmstrip House, Inc.
Fordham Equipment and Publishing Company, Inc.
Holt, Rinehart and Winston, Inc.
Key Productions, Inc.
Knowledge Aid
Listening Library, Inc.
McGraw-Hill Films
Multimedia Education, Inc.
National Film Board of Canada
National Gallery of Art
Pathescope Educational Films, Inc.
Q-ED Productions
Schloat Productions/Prentice Hall
Scholastic Audiovisual Materials, Inc.
Science Research Associates, Inc.
Scott Education Division
Society for Visual Education, Inc.
Spoken Arts, Inc.
H. M. Stone Productions, Inc.
Tapes Unlimited
Taylor Associates
Troll Associates
Universal Education and Visual Arts
Urban Media Materials, Inc.
John Wiley and Sons, Inc.
Xerox Education Publications

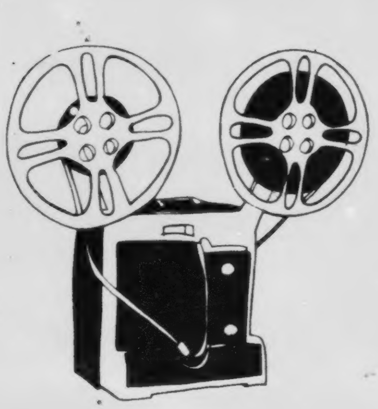
AV Catalog Cards Available

ALESCO
Acoustifone Corporation
Audio Book Company
Bowmar
Bro-Dart, Inc.
Caedmon Records
Center for Cassette Studies, Inc.
Changing Times Educational Service
Classroom World Productions
Demco Educational Corporation
Denoyer-Geppert
Walt Disney Educational Media
Doubleday Multimedia
Educational Development Corporation
Educational Dimensions Corporation
Educational Record Sales, Inc.
EMC Corporation
Eye Gate House, Inc.
Filmstrip House, Inc.
Gamco Industries, Inc.
Key Productions, Inc.
Knowledge Aid
Listening Library, Inc.
McGraw-Hill Films
Miller-Brody Productions, Inc.
National Geographic Society
Newbery Award Records, Inc.
Pathescope Educational Films, Inc.
Perennial Education Inc.
Scott Education Division
Troll Associates



SELECTION OF AUDIOVISUAL EQUIPMENT





SELECTION OF AUDIOVISUAL EQUIPMENT

Perhaps no aspect of the nonprint media world is as misunderstood and as frightening as purchasing audiovisual equipment. And for a very good reason. Audiovisual hardware (a term used to mean the equipment, as distinguished from "software" meaning the films, tapes, slides, etc., played on the hardware) is the most complex, the most expensive, and the most unfamiliar component with which the librarian must deal in order to utilize nonprint media. It is natural to be wary when first becoming involved in equipment selection and purchase. While hardware purchasing will never be totally painless (neither is book selection), you need not feel that you have to make the decisions alone. Sources of information and assistance in audiovisual equipment selection are available to you. (See the AV Buyer's Guide for selection criteria on specific types of hardware.)

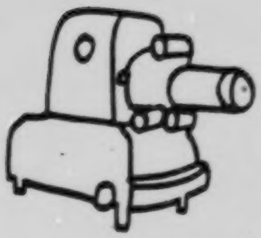
Sources of Assistance

The Audiovisual Equipment Directory, published by the National Audiovisual Association (NAVA) is indispensable for the librarian who wants to become aware of the many models and brands available in audiovisual hardware of all types. An annual publication (costing $12.50), the Directory is arranged by type of equipment (16 mm projector, 8 mm projector, filmstrip projector, record player, projection screen, etc.) and includes manufacturer, model number and name, weight, dimensions, technical specifications and special notes, as well as a photograph of virtually every piece of audiovisual hardware commonly in use today in schools, libraries and other institutions. It also gives a suggested retail price which, if one automatically adds about $50.00 for inflation, is usually close to the actual price one will have to pay. Since the Directory is an annual publication, all information found in it is usually accurate.

Thus, the librarian about to purchase audio cassette tape recorders can turn to the appropriate section and find listed in alphabetical order by manufacturer, seventy-eight different models of audio cassette recorders. Since a photograph is shown and special features are described, you can determine fairly accurately what can be expected for the amount of money to be spent. Below is a sample entry from the Directory:

FILMSTRIP PROJECTORS, SOUND

DUKANE CORPORATION



Model:	28A15A, Cassette Super Micromatic
Price:	$350.00 including the case
Projects:	Single-frame filmstrips; 2x2 slide
Sound:	1 7/8 ips tape; cassette
Sync Freq:	50 Hz., superimposed
Operation:	Automatic push button, remote control
Lamp:	BCK, 500 watt, fan cooled
Lens:	3", f/2.5
Amplifier:	2 watt, RMS (5%)
Speaker:	4X 6"
Weight:	25½ lbs.
Power:	120 V, 60 Hz.Dimensions:15¼x15½x7½
Accessories:	5" lens, $55.00; cover, $10.00; 2x2 slide adaptor, $7.50; auxiliary speaker, $38.50
Other Models:	Cassette Micromatic 28A9, 300 watt lamp, $315.00
Notes:	Automatic film rewind

The *Directory* also contains names and addresses of manufacturers. You can write to them for brochures and other promotional literature describing in more detail those specific models which interest you. Also included are the names and addresses of audiovisual dealers who are members of the National Audiovisual Association.

The *Directory* is simply a factual listing of equipment specifications. It does not in any way attempt to evaluate or compare models and brands. Evaluative data must be sought elsewhere.

The *Educational Product Report*, published by *Educational Product Information Exchange (EPIE)* from 1967 to the present, is the *Consumer's Report* of the audiovisual world. Regular, in-depth reports, each concentrating on a single topic, are issued eight times a year at the cost of $50.00, while shorter *EPIE-grams* of supplementary information are published twice a month. Like *Consumer's Report*, EPIE selects an item or a topic (such as 16 m.m. projectors, blank audio cassettes, slide projectors, or perhaps nonprint materials on a single subject such as ecology) and reports results of its own and others' objective testing. Also, like *Consumer's Report*, EPIE may or may not have done a report on the item(s) in which you are particularly interested. For the library which is committed to provide nonprint materials to its patrons over an extended period of time, a subscription to EPIE is an excellent investment.

Before purchasing audiovisual equipment, you can write or call the Department of Library Development, Texas State Library and/or your Major Resource Center System Coordinator. Find out if they can locate evaluative reports on the equipment you are considering and if they know of the experience of other librarians using this type of equipment.

You can also contact the local schools and colleges in your area and nearby public libraries to find out what experiences they have had with their nonprint hardware. Since many public schools have been using audiovisual equipment for some years now, they probably have a wealth of personal information about what brands of equipment have held up under hard use, and what dealers have given reliable follow-up service, for example. Try not to duplicate the mistakes they may have made when first investing in audiovisual equipment.

Local or nearby community colleges, four-year colleges and universities may also have had similar experience. See what you can learn from them before spending your money.

Purchasing Audiovisual Equipment

As a purchaser of nonprint hardware, you will seldom deal directly with the manufacturer. (Most do not sell retail.) Instead, you will usually work through a vendor. The relationship you have with this dealer and your confidence in him are of utmost importance for providing successful nonprint service to library patrons. Here are a few factors to consider when selecting a dealer:

> *Keep an eye on the dealer.* In most cases, choosing a dealer nearby offers certain advantages. Machinery being machinery, something will go wrong with the equipment sometime. A local dealer is more apt to give quick service during the warranty period and later. He will have or have access to the parts necessary for repair. He will want repeat business and therefore is more likely to serve you well.
>
> Beginning on the next page is a listing of audiovisual dealers in Texas arranged alphabetically by town. Write nearby dealers to determine what they can offer before buying out of an equipment catalog from New York, California, or other out-of-state sources.

AUDIOVISUAL EQUIPMENT DEALERS IN TEXAS

Note: Although every effort has been made to discover the names and addresses of every audiovisual equipment vendor in Texas, to do so is of course impossible. Therefore, the fact that a vendor is not listed here does not imply that he is an unreliable dealer. Neither does inclusion on this list imply endorsement of a dealer. The librarian is welcome to submit additional dealers' names for future up-dates of this list to the Texas State Library.

ABILENE

Keaton Kolor Camera and Supplies
3520 North Sixth 79603

3M Visual Products
781 Cypress 79601

AMARILLO

Baker Graphic Methods
708 West Tenth 79102

Speco Equipment
4004-B South Washington 79110

AUSTIN

Avtec Corporation
City National Building
101 East Ninth 78701

Bradshaw's Visual Aids
1608 South Congress 78764

Gray Electronics
2235 East Ben White 78704

Manna Media, Inc.
221 South Lamar 78704

3M Business Products
1948 South Interregional 78705

Versatronics Corporation
8900 Shoal Creek 78758

BRYAN

Brown and Associates
209 South Main 77801

CORPUS CHRISTI

Brown and Associates
1627 South Alameda 78404

The Harken Company
Box 3417 78404

Hefferman School Supply
Box 6177 78415

South Texas Visual, Inc.
Drawer 9075 78408

3M Business Products
5725 South Padre Island Drive 78412

DALLAS

Associated Audiovisual Company
926 North Industrial Boulevard 75207

Bauer Audio Video, Inc.
2911 North Haskell 75204

Brown and Associates
922 North Industrial Boulevard 75207

Educational Equipment Company
4006 Live Oak 75204

Electronic Center, Inc.
2929 North Haskell 75204

DALLAS continued

Hallmark Communications
4230 LBJ Freeway
Suite 211 75234

Hoover Brothers
2930 Canton 75226

Southwestern Audiovisual Supplies
725 South Central Expressway
75201

Speco Educational System
1244 Security Drive 75247

Stephens Pictures of Texas
3019 Monticello 75205

Triangle Electronics
2353 Oates 75228

Video Communications
2880 LBJ Freeway 75234

Wynn Audio Visual
3912 Main Street 75226

DENTON

American Instructional Materials
300 West Hickory 76201

EL PASO

Art's Photo-Graphic Supplies
800 Montana 79902

3M Visual Products
2514 East Yandell 79903

FORT WORTH

Miller's Visual Aids
3000 Montgomery 76107

Seymour's Photo Supply
6010 Camp Bowie 76116

HARLINGEN

Circle Industries
813 West Tyler 78550

Little Red School House Supply
507 North First 78550

HOUSTON

Audiovisual Educational Systems
6116 Skyline 77027

Audiovisual Services of Houston
2310 Austin 77004

Bob Bailey Studios
931 Yale 77008

Brown and Associates
1112 Wood Street 77002

Industrial Audio Visual
7315 Ashcroft 77036

Southwest Media Services
14118 Kiamesha 77069

Texas Educational Aids
4725 Main 77002

3M Business Products
10700 Stancliff 77072

Video Specialties
12606 Barry Knoll 77024

IRVING

Jack Williams and Associates
3229 West Pioneer 75061

LUBBOCK

Baker's Graphic Methods
1501 Avenue N 79401

Herald Photo
1405 University 79401

S.A.I. Sound-Photo Equipment
Box 2953 79408

LUBBOCK continued

West Texas Education and
Training Products
2107 Broadway 79401

MCALLEN

Little Red School House Supply
1909 South Tenth 78501

ODESSA

Electronic Service Center
1219 West Tenth 79763

3M Visual Products
West Highway 80 79760

ORANGE

Yocum's Photo Supply
614 DuPont 77630

SAN ANGELO

Larsen Electronics
1814 Freeland 76901

3M Visual Products
211 South David 76901

J. E. Whidden A-V Sales
223 North Washington 76901

SAN ANTONIO

Audio Visual Aids Corporation
2903 North Flores Street 78212

Brown and Associates
2640 SW Loop 410 78227

Hefferman School Supply
Box 5309 78201

Media Center Productions
606 Hemisfair Plaza 78205

San Antonio Media Center
8031 Broadway 78215

SAN ANTONIO continued

Donald L. Smith Company
Box 1736 78296

Southwest Sound and Electronics
2323 NW Loop 410 78230

3M Visual Products
1313 NE Loop 410 78209

Jack Williams and Associates
910 San Pedro Avenue 78212

SAN MARCOS

Educational Electronics of Texas
Box 1269 78666

Klipple Educational Materials
South Side of Square 78666

TYLER

Locke's Audiovisual Service
829 Lindsey Lane 75701

Texas Eastern Audio
2200 Sunnybrook 75701

Tyler Educational Aids
120 East Elm 75701

WACO

Audionics
Westview Village 76710

Billy Azbell's Radio Center
1813 Speight 76706

Tom Padgitt, Inc.
Box 650 76703

WICHITA FALLS

Business and Educational Products Center
2302 Brook 76301

Wholesale Electronics Supply
1508 Eleventh 76301

No Brand X's Please. Most major brands of audiovisual equipment have comparable models with comparable prices. The dealer relationship is often more important than the specific brand name. Unless you have a specific need for a particular feature offered only by a particular brand, selecting the brand carried by the local dealer is usually safe. For example, you probably need not insist on a Wollensak cassette player if the nearby dealer carries only SONY or Craig; or a Singer Sound filmstrip projector if the dealer handles Dukane; or a SONY videocassette player if the nearest video electronics dealer sells Panasonic. On the other hand, it is equally important to choose reputable, well-established brands for purchase. The tape player purchased at the local discount house for $23.50 on sale is probably worth about $3.50. Equipment which is popular and probably very adequate for home use, may not stand up to the heavy demand of library circulation.

On the following page are some reliable brand names of audiovisual equipment which have stood the test of long, heavy use. If a brand being considered does not appear on this list, do not assume that the particular piece of equipment is necessarily unreliable. However, you will want to be particularly careful to obtain evaluative information on the particular brand before purchase.

RELIABLE BRAND NAMES OF AUDIOVISUAL HARDWARE
(*Indicates most commonly used brands)

16 mm projectors

AIC, A.V.E., *Bell & Howell, Bergen, Expo, Busch, *Eastman Kodak, Hoover Brothers, *International, *Kalart Victor, O.M.I., Old Delft, *Singer, *Viewlex

8 mm projectors

Braun, Buhl, Carsen, DeJur Amsco, ESB Edcom, *Eastman Kodak, Eumig, Fairchild, Hervic, MPO, Optisonics, Paillard, Target, *Technicolor, *Viewlex, Wells-Diston

filmstrip projectors

A/V Concepts, Beacon, *Bell & Howell, *Dukane, *Eastman Kodak, Educational Projections, Hanimex, Heitz, Hitachi, Hudson, Mitchell Art, Mundus, *Singer, *Standard Projector, T.M. Visual, *Viewlex, LaBelle, McClure, Optisonics

slide projectors

Brumberger, Busch, *Eastman Kodak, GAF, Hanimex, Hudson, Leitz, Montage, Singer, Spindler & Sauppe, T.M. Visual, Tel-A-Story, American Optical, Beseler, Snell

projection screens

Brandons, Cram, *Da-Lite, *Draper, Hudson, Knox, Mayer, Polocoat, Scott,*Singer, Wilcox-Lange, Spectrocon, Technicolor, Hudson

record players

Audiovisual Aceess, *Audiotronics, *Califone, 6HV, Hamilton, MP Audio, McClure, Newcomb, Radiomatic, Shure Brothers, V-M, Valiant

audio cassette tape recorders and players

*Audiotronics, Avid, Beacon, *Bell & Howell, *Califone, Educational Technology, Hamilton, Hitachi, MCM, MPC, McClure, Newcomb, *Sharp, *Sony, *Telex, *V-M, Craig, Concord, *Wollensak, Viewlex, Audiovisual Techniques, Cox

reel-to-reel audio tape recorders

*Ampex, Califone, Crown, Heitz, Newcomb, Revox, *Sony, *Telex, V-M, *Wollensak

videotape equipment

Akai, Ampex, Concord, Hitachi Shibaden, International Video, *JVC, *Panasonic, Sanyo, *Sony, Audiotronics, GE, Magnavox, Sharp

video receivers and monitors (television sets)

Concord, Conrac, GBC, Hitachi Shibaden, *JVC, Magnavox, Panasonic, SC Electronics, Sanyo, Sharp, *Sony, World Video (There are other reliable manufacturers of monitors.)

headphones, etc.

Acoustifone, *Wollensak, *Telex, Audiotronics, Avedex, Avid, Califone, Educational Electronics, GHV, Hamilton, MPC, Murdock, Newcomb, Standard Projector, Superex, V-M, Valiant

What About Library Supply Houses? You will probably want to give first preference to purchasing audiovisual equipment through a dealer who specializes only in audiovisual equipment and supplies, rather than through the more general library supply houses. Recently the traditional library suppliers of catalog cards, bookends and mending tape have begun offering audiovisual equipment as well. In most cases, the equipment is high quality, probably the same reliable brands listed above. However, audiovisual equipment dealers have had considerable experience in the specialized area of servicing audiovisual equipment. Furthermore, local audiovisual equipment dealers are closer than the regional offices of most library supply houses. Again, consider the importance of service after the sale.

Maintenance and Repair of Audiovisual Equipment

The importance of service, repair and maintenance of audiovisual equipment to the success of your program cannot be over-emphasized. Most audiovisual equipment will perform well provided reasonable caution is exercised in using it. However, machinery does break down, and equipment wears out. Here are some preventive measures for prolonging the life of the equipment.

1. Buy audiovisual equipment designed for heavy-duty use. Some reliable brands are listed on page 156.

2. Take a moment to be sure the patron or the employee knows how to operate and handle the machine.

3. Learn simple maintenance tricks from the dealer from whom the equipment was purchased, such as routine cleaning, oiling and bulb changing.

4. Send the equipment back to the dealer or other service shop for a yearly (approximately) professional cleaning and check-up, or arrange for a service call.

Let the dealer know if a piece of equipment performs poorly from the start. TAKE IT BACK TO THE DEALER WHO SOLD IT. Dependable dealers will repair, replace and service their products. If a dealer will not give the satisfaction his client deserves, alert the Better Business Bureau. Make sure the dealer knows why he is being blacklisted. For a good working relationship with your dealer, be sure complaints are reasonable. Make certain the malfunction is not due to negligence or ignorance on the part of the librarian or the patron. Also, be sure the problem is not a result of the age of the equipment.

When equipment is four to five years old, it is due for breakdowns. Plan ahead at the time of purchase and build repair and replacement of audiovisual equipment into budget planning. The following are estimates of the approximate average life expectancy of audiovisual equipment taken from EPIE Report #54 and the authors' personal experience:

16 mm projector	6 - 9 years
sound filmstrip projector	3 - 6 years
8 mm film loop projector	3 - 6 years
phonograph	3 - 9 years
tape recorder, reel-to-reel	5 - 9 years
low-priced audiocassette tape player	3 - 6 years
videocassette player	5 - 7 years
television receiver	5 - 8 years
public address (PA) system	7 -12 years

Questions for the Audiovisual Equipment Buyer

When you consider buying a piece of audiovisual equipment, think of who will use it, where they will use it, how they will use it, and why they will use it. Try to imagine all the possible problems you might have with a particular type of equipment in your own situation and then examine how the make and model of equipment you are considering would eliminate or compound those problems.

Here are some questions you can ask yourself in thinking about your needs regarding audiovisual equipment. (Also see the Audiovisual Buyer's Guide for more tips on audiovisual equipment purchasing.)

1. Safety Factors

   Is it UL approved?
   Are power cords well insulated?
   Are there any exposed wires?
   Does the cord have a three-pronged grounded plug? (Does your building have grounded plugs?)
   Are there any protruding edges, handles, corners, which are sharp or otherwise dangerous?
   Is it top-heavy or likely to tip over?
   Is there a cooling fan for projector lamps which cannot be turned off when the lamp is lighted?

2. Size and Weight Factors

   Who will be lifting/carrying it?
   Will it frequently leave the library?
   Will it fit in the trunk of a car?
   How much storage space will it take up?
   How much table/carrel space will it take up during use in the library?
   Does it have a case, handle or carrying strap?
   If there is a screen on it, how many people will be viewing it at one time?

3. Durability

   Is it made of metal or heavy plastic?
   Are there protruding knobs, edges, handles, etc., which can easily be knocked off?
   Does the manufacturer have data concerning life expectancy of various parts?
   How long is the average life expectancy of light bulbs?
   Who will be operating it, trained staff members or small children?

4. Service and Maintenance Factors

   What is the length of warranty and what does/does not it cover?
   Is local service available, both during and after the warranty period?
   What are the provisions of the service contract?

What simple maintenance procedures can be done by your own staff?
How complex (in terms of electronic or mechanical parts) is it?
The more complex, the greater chance for a breakdown.
Are full schematic diagrams and lists of spare parts supplied?

5. External Design Factors

Are switches, knobs and other controls visible and properly labeled?
Will it be operated in the dark?
Is the power cord attached or is there a storage compartment for the cord?
Are there storage places for accessories (microphones, reels, spare lamps) in either the case or the machine itself?
Should there be a digital counter (for audio and video tape players) to help locate material on the tape?
Is there a record level indicator or VU meter (for tape recorders)?
Does it need a handle or carrying strap?
Is it excessively noisy during operation?

6. Loading or Threading

If manually threaded, is there a threading diagram printed on the case or machine itself?
Who will be loading or threading it, trained staff members or inexperienced patrons?
Is it easy to load and eject audio/video cassettes?
If it is a slide projector, will it accept various thicknesses of slides without jamming?

7. Visual Factors

How large a room will you be using it in?
How much ambient light is there in the room during the times you would normally use it?
Will you be using it in many different sized rooms?
How easily and how sharply can it be focused?
How many people will be using it at one time? How large must the image be?

8. Audio Factors

Will it be used with headphones?
Will it be used in a large auditorium?
Are there controls for regulating sound tone and volume?
Are the speakers of good quality? How does material played on it sound?

9. Accessories and Special Features

Do you need fast forward and fast rewind speeds?
Do you need slow motion or pause controls?
Should filmstrip or slide-tape set-ups be "automatic advance"?
For 8 mm, do you need silent, optical and/or magnetic sound?
Should audio or video cassettes be playback only or also record?
Do you need zoom or other special lenses?
For video, do you want color or black and white?
Do you need carrying cases or protective covers?
For recorders, are there microphone and auxiliary input jacks?
Can it be battery operated? Should it be?
Do you need remote control on-off, advance or focus?
How far away will microphones pick up voices clearly?

10. Cost Factors

Are parts and accessories compatible with other equipment you already have? (Does it use the same type of projection lamp, for example?)
How much software is currently available for it?
Does it seem worth the cost to you?

A GLOSSARY OF AUDIOVISUAL TERMS

AV

super 8

MULTIMEDIA

Films

film loops

16 mm FILMS

multi-media kits

audiovisuals

AUDIOCASSETTES

slides

FILM STRIPS

study prints

SLIDES

AV

TRANSPARENCIES

RECORD

A GLOSSARY OF AUDIOVISUAL TERMS

This glossary has been compiled from several sources, listed below, all of which are available from the Texas State Library through interlibrary loan. You are encouraged to browse through and consult these original sources for further clarification of audiovisual terminology.

The source of each individual definition will be indicated by an abbreviation in parentheses following the definition. If no source is given, we created the definition ourselves.

Sources for Glossary Terms

American Library Association. Guidelines for Audiovisual Materials and Services for Public Libraries. Chicago, Ill.: 1970. (ALA)

American Library Association and Association for Educational Communications and Technology. Media Programs: District and School. Chicago, Ill.: 1975. (ALA/AECT)

AV Communications Review. Jan-Feb, 1963. pp. 34-103. (AV Com Rev)

Limbacher, James L. A Reference Guide to Audiovisual Information. Bowker: 1972. (Limbacher)

The Multimedia Forum. A Layman's Guide to Audiovisual Jargon. Crown Center, P. O. Box 1435, Kansas City, Mo., 64141. (MMF)

Quick, John and Herbert Wolff. Small-Studio Video Tape Production. Addison-Wesley: 1972. (Q&W)

A GLOSSARY OF AUDIOVISUAL TERMS

ACCESSION NUMBER. A number or code assigned to an item for filing or shelving. (Limbacher) Usually numbers assigned chronologically as each piece of media is obtained, e.g., Tape 1, Tape 2, Tape 3....; FS-1, FS-2, FS-3, etc.

AMPLIFIER. An electronic component which raises the sound of a projector or phonograph to the desired listening level. (Limbacher) An electronic device in which a signal is boosted or strengthened. (Q&W) Apparatus capable of producing a magnified version of an input signal without undue distortion of its basic form. (MMF)

AUDIO. Pertaining to sound, particularly to the frequencies heard by the human ear (roughly 20 to 20,000 cycles per second). (Q&W)

AUDIOVISUAL. Communications resources which rely on a device for transmission, reproduction or enlargement to be effectively utilized or understood. Excluded are print and print substitutes such as microform, but included are art works, objects and photographs. (ALA)

AUTOMATIC ADVANCE. Slide and filmstrip projectors which utilize inaudible pulses on a record or tape to call up the next visual automatically. Also called "sound-slide (or strip)" synchronization. (MMF)

AUTOMATIC GAIN CONTROL (AGC). A circuit found in some audio and video tape recorders capable of automatically increasing or decreasing the amount of amplification of an incoming signal so that the output level remains constant despite fluctuations in incoming signal strength. (MMF)

AUTOMATIC THREADING. A term used for film or tape devices (cameras, projectors, players, recorders, etc.) which require only insertion of leader into the machine to engage the film in sprockets or rollers for reel-to-reel transmission. Not to be confused with cassette or cartridge loading which requires no film handling at all. (ALA)

BEADED SCREEN. A projection screen the surface of which consists of innumerable minute glass beads. At a limited angle, it gives a high quality reflection. (AV Com Rev) Good brightness and high light return, but beads rub off; the thickness of the beads makes the image slightly out-of-focus and has a narrower viewing angle than matte white. See also MATTE WHITE, LENTICULAR SUPER BRIGHT. (MMF)

BLANK TAPE. Audio or video tape with no recorded signal on it. It may be fresh tape (never used) or bulk-erased tape (which has been previously used). (Q&W)

BOOKING. Reserving audiovisual materials for a specific person or group at a specific place on a specific date. Booking can include shipping or delivery to a patron; it must always be done in advance. (ALA)

BROADCAST. The transmission of radio or television signals through space via electronic devices; also termed wireless transmission. TELECAST is often used but is restricted to television broadcast. (AV Com Rev)

BULK ERASER. A device which erases all the recorded material on an audio or video tape at once, by creating a strong magnetic field. Once bulk-erased, the tape can be used again as if it were fresh. (Q&W)

CAPSTAN. Rotating spindle or shaft which draws the tape across the heads of a tape recorder at a constant speed on both recording and playback. (AV Com Rev)

CAROUSEL PROJECTOR. Brand name for a Kodak 35 mm slide projector which uses a round, slotted tray (the "carousel") sitting on top of the projector. Two-inch by two-inch slides are placed in the carousel tray and drop one-by-one into the projector through slots in the bottom of the tray.

CARTRIDGE. A self-contained unit of film or tape which operates without threading through sprocket bearings, rollers or apertures. Adjectives are used to differentiate types of materials, for example, tape cartridge, 8 mm film cartridge. Some materials enclosed in cartridges must be rewound via a fast reverse mechanism (these are usually called CASSETTES). Others have the beginning of the tape or film spliced to the end to form a continuous loop. Thus the terms, "film loop" and "tape loop." (ALA) CARTRIDGE is an indefinite term when used.

CASSETTE. A tape cartridge of a miniature size, used on small, portable transistorized recorders. Tape is narrow (1/8 inch wide compared to ¼ inch for reel-to-reel audiotape). Cassette recorder manufacturers have standardized the equipment and the material so that they are compatible and interchangeable. Cassettes are 10, 30, 40, 60, 90 and 120 minutes in length and are available in blanks or pre-recorded tape. (ALA) Has tape speed of 1 7/8 inches per second. (MMF)

CATV. See COMMUNITY ANTENNA SYSTEM.

CINCH MARKS. Scratches on either or both sides of film caused by the presence of dust of other abrasive particles between successive coils. Longitudinal cinch marks may result if the center of a roll of film (filmstrip) is rigidly held while the outside end is held tight. (AV Com Rev)

CLOSED-CIRCUIT TELEVISION. A television system which limits distribution of an image to those receivers which are directly connected to the origination point by coaxial cable or microwave link. (AV Com Rev)

COAXIAL CABLE. A conductor designed to carry many radio, telephone and television signals simultaneously. (AV Com Rev)

COMMUNITY ANTENNA SYSTEM (CATV). System which employs a large master receiving antenna from which greatly enhanced signals are distributed, via cables, to various locations in a community. (Q&W)

COMMUNITY RESOURCES. Any materials, agencies, activities or persons in a community that may be utilized by the library to provide information services to its patrons. (AV Com Rev)

COUNTER, INDEX. On a tape recorder, a device similar to a mileage indicator on an automobile which indicates the relative amount of tape which has run past the heads. Also called digital counter. (AV Com Rev)

DAYLIGHT SCREEN. A projection screen so constructed that clear images from a projector are visible in an undarkened room. (AV Com Rev)

DISC. A phonograph record; sometimes spelled disk. Also called phonodisc or simply record. (ALA) A phonograph record which is recorded by means of a cutting stylus and pressed onto vinyl plastic. (Limbacher)

DISCOGRAPHY. A list of recordings on a specific subject or area of information. Its counterpart for books is the bibliography; for films, sometimes called a filmography. (Limbacher)

DISTRIBUTOR. Agency from which audiovisual materials may be purchased, rented or borrowed. Most often used to denote the agency which has acquired legal rights of distribution from the producer. (ALA)

DOCUMENTARY. A film or television program that proports to show reality and in which techniques are secondary to the theme. (AV Com Rev)

DOLBY SYSTEM. A method of recording which reduces noise in tapes and discs. (Limbacher) Recording must be made through a special electronic unit known as a Dolby.

DOLLY. Any of the various triangular wheeled supports (wheeled tripods) for motion picture or video cameras. (MMF)

DOUBLE TRACK TAPE. A tape recording in which one track is recorded to the end of the reel, after which it is turned over and the second track is played as it returns to the first reel. In stereo recordings, both tracks are played together, but recorded from different microphones to give a stereophonic effect. (Limbacher)

DUAL TRACK RECORDER. A tape recorder which records two tracks on one tape. Each track covers half the tape width. (AV Com Rev)

DUB (also dupe). 1) The process of making copies of the recorded magnetic pattern of an audio or video tape. 2) A copy. 3) Adding the sound to a film or videotape after the picture has already been filmed or recorded. (Limbacher)

DUPLICATE (dupe). To create an exact (or nearly exact) copy of a recording, drawing, printed page, etc. (AV Com Rev)

EDUCATIONAL TELEVISION (ETV). Any broadcast or closed-circuit television program which provides informational enrichment. (AV Com Rev)

EIGHT MILLIMETER FILM. Commonly written 8 mm. Width is 8 millimeters, or .039 of an inch, one half the width of 16 mm and formerly used for home movies. Now often used in a continous loop cartridge for instructional purposes. (ALA) Regular 8 has large sprocket holes and a small picture area while Super 8 has smaller sprocket holes and a picture frame almost twice as large on the same width film as Regular 8. (Limbacher) Note that many projectors will not accept both Super 8 and Regular 8.

EIGHT TRACK TAPE. Audiotape in a cartridge form with sound recorded on eight separate tracks. (Limbacher) Tape is spliced together to form a continuous loop. Has found its main acceptance as an automobile music system.

EXCITER LAMP. The small lamp which projects its illumination through the optical sound track on 16 mm film. The varying light patterns are "read" by the projector sound head and converted to electronic signals fed to an audio amplifier. (MMF) An unfrosted light bulb which scans the sound track of a film and translates it into electrical energy which comes through the loudspeakers as music, sound effects or words. Also called a photoelectric cell. (Limbacher)

ERASE. In tape recording, to remove the magnetic pattern on a tape by placing the tape in a strong magnetic field. (AV Com Rev)

ERASER, BULK. Device for erasing an entire reel of tape in a few seconds. It contains a powerful electromagnet which neutralizes the magnetic patterns on the tape. (AV Com Rev)

EVR (ELECTRONICVIDEO RECORDING). (EVR is a trade name.) Contained in a seven-inch cartridge. Picture with sound is played back via a device through any television set. Marketed in the United States by CBS, but discontinued in 1972. (ALA) EVR is only playable on special machines manufactured by CBS and did not come into wide-spread use.

FAST FORWARD. Tape movement control which permits fast winding of the tape to facilitate location of a specific portion of the tape which has not yet been played. (AV Com Rev)

FEATURE FILM. A film made for commercial theatre distribution, usually in 35 mm or 70 mm format although feature films may be obtained in 16 mm (example: Gone With the Wind). (ALA)

FEATURE-LENGTH FILM. Any film with a running time greater than sixty (60) minutes. May include feature films, documentaries or other educational films. (ALA)

FEEDBACK. A loud squeal emitted from a speaker when a microphone is too near or in front of it. (Q&W)

FILM CIRCUIT. A group of libraries that have formed a cooperative organization to purchase and circulate 16 mm films, on a rotating basis, to each member library. Groups of films remain at each member library for a stated period of time, and inspection is usually done on a regular basis. (ALA) [Several libraries in Texas have organized film circuits. Write the Texas State Library for further information]

FILM INSPECTION. Examination of the physical condition of film for dirt, scratches and damage. Includes repair, cleaning, preparation and replacement prior to or after use. This is done by an operator with manual or automatic devices. (ALA)

FILM LOOP. Usually 8 mm or Super 8 mm (may be 16 mm) film spliced end to end so as to play continuously without rewinding. Also called "8 mm cartridge loop" and "single concept film" because they are usually very short (from two to ten minutes) and contain only one idea.

FILM, SOUND. A motion picture film with self-contained sound track (optical or magnetic). A 16 mm sound film has sprocket holes on one edge only; it projects properly at twenty-four frames per second. (AV Com Rev)

FILMSTRIP. 35 mm or 16 mm still photographs placed on a continuous, perforated strip of acetate or other transparent flexible material. May be accompanied by printed or recorded material; in the latter case, called SOUND FILMSTRIP. (ALA) Some filmstrips are equipped with a separate tape or record that contains not only the narration but also a subsonic signal that activates a solenoid to advance the filmstrip automatically to the next picture on cue.

FIRST GENERATION. The original or master audio or video tape. The first copy from this material becomes "second generation." (Q&W)

FOCUSING. Adjusting a camera or projector lens so that an acceptable sharp picture results. (Q&W)

FRAME. An individual picture in a series of pictures, as in a motion picture or filmstrip. (AV Com Rev)

FRAMES-PER-SECOND (f.p.s.). The number of pictures produced every second as the film passes in front of the camera or projector. 16 mm sound film normally runs at twenty-four frames-per-second. (MMF)

FRAMER. A button, level or knob that controls the centering of the frame of film in the aperture of a motion picture or filmstrip projector. (AV Com Rev) When the top or bottom of the preceding frame is visible on the screen, the image is said to be poorly "framed" and must be corrected by the framer on the projector. (Limbacher)

GAIN. Volume. To increase the volume on a recording one is said to "turn up the gain." When volume varies, one is said to "ride gain" to see that the volume remains constant. (Limbacher)

GATE. The channel through which a film travels when it is projected on the screen. The gate is located between the light source and the lens and keeps the film flat so it can always remain in proper focus. (Limbacher)

HARDWARE. The equipment necessary to use audiovisual materials (software). Film projectors, tape recorders, computers, record players, etc., are considered to be audiovisual hardware.

HEAD (OF A FILM). The beginning of a film or reel. A film ready for projection (rewound) is said to be "heads up." (Limbacher) Correspondingly, the end of a film is the TAIL.

HEAD (OF A TAPE RECORDER). Small ring-shaped electromagnet across which the tape moves to provide the energy which magnetizes the iron oxide coating on the tape into special patterns. (AV Com Rev) The signal pick-up and recording portion of a video and audio tape recorder's rotating drum. The heads can and should be easily cleaned with a cotton swab dipped in alcohol.

INCH PER SECOND (i.p.s.). Tape speed is measured in 1 7/8, 3 3/4, 7½, 15, i.p.s., etc. (AV Com Rev)

INPUT (ELECTRICAL). Connecting device, such as a jack, which carries the incoming signal. Also, the incoming signal itself. (AV Com Rev)

JACK. Receptacle for a plug connector which leads to the input or output circuit of a tape recorder or other audio device. (AV Com Rev)

KEYSTONE EFFECT. An out-of-square image on a projection screen, resulting when the plane of the screen and the plane of the projected material are not parallel to each other. (AV Com Rev) Cured by using a keystone eliminator, a little arm which juts forward from the top of the standard supporting the screen. At the end of this arm is a hook, attached to the top of the screen, which tilts the screen forward so the image does not keystone. (MMF)

KINESCOPE. A film made from television program taken directly from the picture tube. (Limbacher)

LEADER (FILM OR TAPE). The extremities of a reel of film or tape. Usually opaque white, colored or clear film or tape. Spliced onto actual film or tape so that the film or tape itself need not be touched during threading for playback. (AV Com Rev) A protective length of film or tape which is used to thread the projector or recorder so that none of the actual picture or sound is lost in threading. Many times the leader will have pertinent information written directly on it such as the title and producer. (Limbacher)

LAMP LIFE. The quantitative number given to help anticipate the number of hours of useful life one may expect of a particular projection lamp. This number is derived from the testing of many lamps and denotes the average point at which half of the lamps in the test failed. (MMF)

LENTICULAR SCREEN. A silver projection screen with tiny corregations on its surface to increase the brilliance of its image. (AV Com Rev) Has good brightness and returns light with sharpness equal to beaded screen, also rejects ambient light. Some problems for audiences at side angles to the screen. (MMF) See also MATTE WHITE, BEADED, SUPER BRIGHT.

LEVEL. The average intensity of video or audio sources, as indicated on a VU (volume unit) meter. (Q&W)

LEVEL INDICATOR. Device on a tape recorder to indicate the relative sound level at which the recording is being made and to serve as a warning against under or over-recording. (AV Com Rev)

LOOP. Material (tape or film) spliced end to end, in order to repeat audio or visual sequences without the need to rewind. (ALA)

MAGNETIC TAPE. Acetate or plastic ribbon coated on one surface with tiny iron oxide particles. Ordinary cassette and reel-to-reel audio and video tapes are magnetic tapes. (AV Com Rev)

MASTER TAPE. 1) The tape recording from which duplicates are made. (AV Com Rev) 2) The original video or audio recording. (Q&W) 3) The copy of tape, film, etc., kept out of circulation in a library while copies are circulated.

MATTE WHITE SCREEN. Projection screen with a flat, even surface and dull finish which provides an even brilliance at all viewing angles; most effective in well-darkened viewing areas. (AV Com Rev) Most accurate in terms of rendering image in sharpness and color, but has a comparatively low light return factor (requires a very dark room). (MMF) See also BEADED, LENTICULAR, and SUPER BRIGHT.

MEDIA AIDE. A member of the library staff who performs clerical or secretarial tasks and assists as needed in the acquisition, maintenance, inventory, production, distribution, and utilization of materials and equipment. (ALA/AECT)

MEDIA SPECIALIST. A person with broad professional preparation in library science and nonprint media who qualifies by training and position to make professional judgments and to delineate and maintain media collections. (ALA/AECT)

MEDIA TECHNICIAN. A member of the library staff with technical skills in such specialized areas as graphics production, photographic production, operation and maintenance of audiovisual equipment, and operational maintenance of television equipment. (ALA/AECT)

MICROWAVE RELAY. A series of high-frequency directional transmitters and receivers strategically spaced to permit the successive reception and retransmission of radio and television signals through space. (AV Com Rev)

MIXING (SOUND). The electronic process of putting several sounds onto a single master track for a recording or film sound track. (Limbacher)

MONITOR. A television set that accepts direct cable feeds from television cameras, VTR's, videoplayers or broadcast signals.

MULTI-MEDIA. Programming achieved by the use of various combinations of audiovisual materials, e.g., films, slides, and tapes. Often shown simultaneously on two or more screens, walls or objects. Also called "mixed media." (ALA)

NOISE. Random electronic interference in an audio or video tape. Similar to audio "static" and video "snow." (Q&W)

NONPRINT MEDIA (MATERIALS). Audiovisual materials such as records, videotapes, films, filmstrips, audiotapes, etc. See also AUDIOVISUAL.

OPAQUE PROJECTOR. A projector which can project non-transparent images such as maps, pictures or printed pages onto a screen as enlargements. Must be used in a darkened room. (AV Com Rev)

OPTICAL SOUND. Sound which has been printed on photographic film by exposing and processing the light-sensitive sound track area. (AV Com Rev) A photographic pattern put on the side of a 16 mm film which produces a recorded sound when projected onto a photoelectric cell connected to an amplifier. (Limbacher)

OUTPUT (ELECTRONIC). Signal delivered from any audio or video device; also a jack or connector which feeds the signal to another piece of equipment. (AV Com Rev)

OVERHEAD PROJECTOR. A device which throws a highly-illuminated image on a screen by reflection from a mirror - may be used in lighted room. Images to be projected must be in the form of TRANSPARENCIES. (AV Com Rev)

PATCHCORD. Connecting cable with a plug on each end for convenience in connecting two pieces of audio or video equipment. (AV Com Rev)

PHONORECORDS (PHONODISCS). A term used to describe disc recordings. (Limbacher)

PHOTOELECTRIC CELL. See EXCITER LAMP.

PLAYBACK. Reproduction of the audio or video previously recorded. (AV Com Rev)

PREVIEW PRINT. A film, filmstrip or video tape loaned without charge to a library by the producer or distributor to evaluate for possible purchase. It can be shown to a selection committee but is not to be shown to the public. Similar to the practice of sending approval copies of books to selected librarians, except that audiovisual preview copies may not be kept. (ALA)

PREVIEWING. Usually the act of screening a preview print. However, it also refers to anyone viewing a film, filmstrip, audio or video tape before they present it to a group. (ALA)

PRINT (FILM). All 16 mm and 8 mm films in libraries are prints (or copies). The master prints are kept by the film maker or distributor in special vaults. If a library has three copies of a film, for example, this is counted as three prints but it is one title. Film holdings are often listed as so many titles and so many prints. (ALA)

PRINT THROUGH. In tape recording, transfer of the magnetic field from layer to layer of tape on the reel during storage resulting in echo sounds on portions of the tape. (AV Com Rev)

PROGRAM PLANNING. Advisory and selection service to community groups for presentations both within and without the library. Also designing such presentations for library programs. (ALA)

RAIN. Films which have been run too many times through a dirty projector gate and have long black lines running through the picture are known as "rainy" prints. When loosely wound film is pulled tight, these same black lines result in CINCH MARKS on the film. (Limbacher)

REALIA. Objects, specimens, three-dimensional models and other tangible items, are "real things." Sometimes called "touch exhibits." In the audiovisual context, realia are intended for handling and use as opposed to exhibits in display cases. (ALA)

REAR-SCREEN PROJECTION. A process by which a picture (slide, motion picture film, etc.) is projected from the back of a semi-translucent screen. (Q&W)

RECORDER, VIDEO-TAPE (VTR). A device to record both audio and video signals of a television production on a special magnetic tape. (AV Com Rev)

REEL. The physical metal or plastic spool on which film or tape is wound. 16 mm film reels are standardized in sizes ranging from fifty feet to 2,400 feet; that is the amount of measured film footage the reel will hold. (ALA) Audio and video tape reels may also be designated by the length of tape they will hold (600 feet, 900 feet, 1,200 feet, 1,800 feet) or may be referred to by the diameter of the reel itself (three inch, five inch, seven inch, etc.).

REEL, SUPPLY. Spool which supplies film or tape as it is being recorded or played back; also called *feed reel*. (AV Com Rev)

REEL, TAKE-UP. Spool which receives film or tape as it is being recorded or played back. (AV Com Rev)

REEL-TO-REEL. Film or tape must be threaded through the equipment from one full reel to an empty one in order to play or project. "Self-threading" machines are reel-to-reel; cartridge or cassette machines are not reel-to-reel. (ALA)

REGULAR 8. See EIGHT MILLIMETER FILM.

RESERVATION. Locating and holding material for a patron. It may include some sort of notification procedure by the library, but the responsibility for obtaining, transporting, and returning the material is usually the patron's. (ALA)

REWIND. To return recording tape or projection film from take-up reel to supply reel after playback or projection. (AV Com Rev)

RUNNING TIME. The actual time it takes for the presentation of a given tape, film or other show. (Q&W)

SHOOTING SCRIPT. A television, film or slide script which includes all copy and related camera shots, sound effects, lighting plans, music and other pertinent production information. (Q&W)

SIGNAL. Information that has been transposed into electrical impulses. Signals are expressed in terms of strength (voltage) and frequency (cycles per second). (Q&W) The waves, impulses, sounds, pictures, etc., transmitted or received. (AV Com Rev)

SIXTEEN MILLIMETER FILM. The standard non-theatrical film gauge, 16 mm wide with sprocket holes down one side and a sound track down the other. (Limbacher)

SLIDE. A 35 mm, transparent still photography in a cardboard, plastic or glass mounting. (ALA) Now usually two inches by two inches. Old style slides (3¼" x 4") are called "lantern slides" - seldom used today.

SLIDE PROJECTOR. A device for projecting 35 mm (two inches by two inches) still, photographic transparencies onto a screen or wall; now standardized. A variety of slide projectors have been designed so that slides can be projected automatically. (ALA)

SOFTWARE. The actual material on which a program is held. The audiovisual material played on the hardware. Films, audiotapes, records, videotapes, filmstrips, etc., are considered to be software. See also HARDWARE.

SOUND DRUM. On a 16 mm film projector the device over which the film is threaded in order to translate the sound track from a film into electrical energy and in turn into sound. (Limbacher)

SOUND FILMSTRIP. A filmstrip provided with an accompanying disc record, cassette tape or reel-to-reel tape. Unlike sound motion picture films, the sound is not contained on the filmstrip itself.

SOUND TRACK. That portion of a motion picture film on which the sound is recorded, normally one band in 16 mm along the edge opposite the sprocket holes. (AV Com Rev)

SPINDLE. The shaft on a tape recorder that passes through the drive hole in the tape reel. (Q&W)

SPLICE. A butt-joint between two pieces of tape or film held together by means of an adhesive strip or adhesive cement. (AV Com Rev)

SPONSORED FILM. A motion picture produced under the aegis of an industrial or commercial firm for the purpose of public relations and promotion of a product or a company. (Limbacher)

SPROCKET HOLES. Holes along the edge of film that engage teeth in sprocket wheels which turn to advance film through the projector. (AV Com Rev)

STEREO RECORDINGS. Discs and tapes which provide two sources of sound through two separate speakers. (Limbacher)

STYLUS. A phonograph needle which rides the record grooves and sends sound information to the amplifier. (Limbacher)

SUPER BRIGHT SCREEN. Brightest type of projection screen and can even be used in some outdoor daylight conditions. Has narrowest viewing angle of all, and viewing clarity from the sides falls off sharply. See also BEADED, MATTE WHITE, LENTICULAR. (MMF)

SUPER EIGHT MILLIMETER. Motion picture film which is still 8 mm wide (as with standard 8 mm film) but has larger frames than standard 8 mm. See also EIGHT MILLIMETER FILM. (ALA)

SYNCHRONIZED. In motion picture projection, the proper relationship between the sound and the picture on the screen. (AV Com Rev)

SYNCHRONIZED SLIDE (or filmstrip) PROGRAMS. See AUTOMATIC ADVANCE.

TAIL. The end portion of a reel of film or tape. When the tail is at the beginning (not yet rewound), the reel is said to be "tails up." (Limbacher) Correspondingly, the beginning of a film is called the HEAD.

TALKING BOOK. A spoken text recorded on a disc, legally available to the blind or handicapped. (ALA) Usually recorded at a very slow speed. (Limbacher)

TAPE DECK. A tape player without amplifiers or other components. (Limbacher) Must be connected to a separate amplifier and speakers in order for tapes played back on it to be heard.

THIRTY-FIVE MILLIMETER FILM. 1) The standard film gauge used in movie theatres. It contains sprocket holes on both sides of the film with the soundtrack situated between the picture and the sprocket holes. (Limbacher) Some wide-screen movies are now in 70 mm film. 2) The standard size for still photographic film used for slides and filmstrips. 3) Film used in 35 mm single lens reflex camera (the most common still camera in use today).

THREAD. To place film or tape correctly in the prescribed path of a projector or tape recorder. (AV Com Rev)

TITLE. The main descriptive heading of the audiovisual material printed on the album, tape, box or package. In the case of films, the projected film title is the official title. A title count is one important way of measuring the size or extent of an audiovisual collection. (ALA) As the authors of many audiovisual materials are difficult to determine or unknown, the title often serves as the main entry for non-print items.

TONE ARM. The movable arm on a phonograph which holds the needle that is used to pick up vibrations from the record groove. (AV Com Rev)

TRANSPARENCY. An image produced on transparent material. TRANSPARENCY usually refers to the large, eight-inch by eleven-inch, or ten-inch by ten-inch size designed for use with an overhead projector; but, technically, a two-inch by two-inch slide is also a transparency.

TURNTABLE. The rotating part of a phonograph upon which records are carried during play. (AV Com Rev)

VIDEO. Pertaining to the picture portion of a television signal. (Q&W)

VIDEOTAPE. Magnetic recording tape intended for recording and playback of television signals (both picture and sound). Found in standard widths of half-inch, three-fourths-inch, one inch, and two inch. (Q&W)

VIEWER. A table-mounted or hand-held device used by one person or a group of persons to see a filmstrip, slide or motion picture. (AV Com Rev)

VOICE-OVER. The words spoken by an off-camera narrator. (Q&W) The narration on a sound track which may have sound or music in the background. (Limbacher)

VTR. Videotape recorder, may be reel-to-reel or videocassette. (Q&W) A device to record both audio and video signals on a special magnetic tape.

WOW. A variation in a film sound track, disc or tape when it is not moving at a constant speed, resulting in uneven pitch in both music and dialogue. (Limbacher)

ZOOM LENS (PROJECTION). A variable focal length lens that permits changing the size of the image being projected on the screen without moving the screen or projector.

ADDRESS, INFORMATION, AND "READY REFERENCE" FILES

SOCIETY FOR VISUAL EDUCATION, INC.
1345 Diversey Parkway
Chicago, Illinois 60614
Subsidiary of General Precision

Local Representative:

Kenneth E. Clouse
223 Quail Hollow Ro
Felton, Californi

CLOUSE, KENNETH E.
223 Quail Hollow Road
Felton, California 95018

Representative: Society for Visual Education

or: Instructional Materials and Equipment Distributor

Cagney, James

James Cagney uttered the line, "You dirty rat," in TAXI, a Warner Brothers film of 1932.

ADDRESS, INFORMATION AND "READY REFERENCE" FILES

The nonprint media world is exciting, varied and vital. Unfortunately it is also fragmented and quickly out-of-date. Information concerning audiovisual materials is difficult to locate. Because of rapid changes in the field, some of the information we have included in this manual may be out-of-date before you receive it. For these reasons the three-by-five card file is an invaluable tool for keeping the current information needed to provide nonprint service to your public library patrons.

Address Files

Each time you locate an address of a person or a firm dealing in some way with audiovisual materials, make a note of it in your card file. Such addresses as those of film distributors, record shops, audiovisual dealers, software suppliers, out-of-print record suppliers, local camera shops, film rental libraries, film processors, and specialized record companies, are sometimes hard to "re-find" if you do not note them the first time you see them.

Names, addresses and phone numbers of community resources for nonprint services should also be filed - local photography clubs, music teachers, movie theatres and legitimate theatres, persons who collect records, people who are film buffs, high school or college teachers who teach photography, music, film courses or audiovisual courses, local school librarians with nonprint media collections, community agencies who supply free films or other programs to public service groups, churches or other groups who have audiovisual equipment or programs available, persons in the community who have slides from various foreign places they would be willing to share.

You may also need lists of audiovisual equipment or software owned by branch libraries in your system or other libraries in your area. Another good policy is to make a title card for every film, filmstrip or other program which you rent or preview giving the address of the distributor and other pertinent information. Then when someone wants the same film they saw last year, you can retrieve its source by title.

Be sure to include enough information on the card so that you can tell what the card refers to. Just an address with no notation about what it means is useless. Put the source of the address if possible. (Example: "This address from ad in June, 1975, Library Journal, page 142.") These cards will prove to be "lifesavers" on many occasions.

Ready Reference File

Just as you compile a card file of frequently asked reference questions in other areas, you will need to incorporate media-type questions into an existing file or keep a separate one. Stars who played in various films are commonly sought. Your patrons might ask, "What was the name of Tom Mix's horse?" or, "In what movie did James Cagney say, 'You dirty rat'?" A good way to build up such a file is to keep cards handy by your television set at home. Such information is often found in television listings of old movies and in other parts of the newspaper.

For a good list of appropriate subject headings for card files and other ideas on reference questions and answers in the area of nonprint media, see, Limbacher, James L. A Reference Guide to Audiovisual Information, Bowker, 1972, pages 1-11. (Available from the Texas State Library through Interlibrary Loan.)

MEDIA-RELATED ORGANIZATIONS

ALA

NATIONAL

CONVENTION

TLA

CONFERENCE

MEDIA-RELATED ORGANIZATIONS

Hundreds of organizations exist in the United States and the world which are devoted solely or in part to encouraging the widespread use of nonprint media for specific purposes. Most of these organizations publish newsletters and periodicals; many of them publish books and pamphlets dealing with media use; some of them provide films, tapes or other audiovisual materials which could be of interest to the public librarian.

Fund Granting Organizations

Although federal funding and foundation granting agencies are not as free-spending as they once were, money still does exist for funding programs involving nonprint media. Most often it is the originality and need of the program which bring in the money. For example, rather than receiving a grant to buy twenty cassette tape recorders, you might design services for nursing home residents which would involve the purchase of twenty cassette recorders to implement the program.

Educational Media Yearbook 1974 (available from the Texas State Library through interlibrary loan) contains an excellent chapter on granting agencies. Also available are a number of specialized reference books listing sources of funds. You can also contact the Texas State Library Department of Library Development for further information on developing program ideas and locating sources of grants.

State and Regional Professional Organizations

Three organizations offer service to the public librarian interested in nonprint media.

1. Texas Association for Educational
   Technology (TAET)
   Western Texas College
   Snyder, Texas 79549

Despite the word "educational" in its title, TAET is fairly broad-based in its membership; public librarians would be welcome. For a modest annual membership fee ($12.00), the individual member receives a journal published quarterly, several newsletter-type communications, and a chance to meet other professionals interested in nonprint media at regional or local meetings (there are chairpersons who hold workshops and other activities) and at the annual state convention.

2. Texas Library Association (TLA)
   P. O. Box 505
   Houston, Texas 77001

TLA members are becoming more interested in the nonprint media area and signs are that members are beginning to feel the need for TLA's providing help for librarians (public as well as school) trying to initiate nonprint service to patrons. Membership dues are levied on a sliding scale based on salary, from $5.00 to $30.00 per year. The member also receives a quarterly journal, the Texas Library Journal, newsletters, district meetings, and an annual convention.

3. Southwestern Library Association (SWLA)
   7371 Paldao
   Dallas, Texas 75240

SWLA, with membership from Texas, Oklahoma, Louisiana, New Mexico, Arkansas, and Arizona, is a means of sharing ideas across state lines. Dues are $5.00 per year. SWLA publishes the bimonthly SWLA Newsletter and sponsors a biennial conference.

National Professional Organizations

TAET and TLA have national counterparts, both of which offer journals and other publications, as well as national conventions and meetings. Both the state and the national organizations work to influence legislation affecting libraries at the local and federal levels. These two national organizations are

Association for Educational
Communications and Technology (AECT)
1201 Sixteenth Street, N.W.
Washington, D.C. 20036

American Library Association (ALA)
50 East Huron Street
Chicago, Illinois 60611

The best way to learn about nonprint media (as about anything else) is to associate with professionals with similar interests, concerns and problems to one's own. These five professional organizations are good places to begin meeting people who share your enthusiasm for total library service.

Other Organizations

Many organizations and agencies exist which can provide information relating to nonprint media. The list which follows is just a sampling, but you may be interested in writing to some of these organizations about their publications and services. A more complete listing may be found in Audiovisual Market Place and Educational Media Yearbook, both annual publications, which may be obtained from the Texas State Library through interlibrary loan.

Adult Education Association
of the USA
810 Eighteenth Street, N.W.
Washington, D. C. 20006

American Association of Community
and Junior Colleges
One Dupont Circle, N.W.
Washington, D. C. 20036

American Association of Museums
2233 Wisconsin Avenue, N.W.
Washington, D. C. 20007

American Federation of Arts
41 East 65th Street
New York, New York 10021

The American Film Institute
The John F. Kennedy Center for
the Performing Arts
Washington, D. C. 20566

Association of American Colleges
1818 R Street, N.W.
Washington, D. C. 20009

Cable Television Information
Center
2100 M Street, N.W.
Washington, D. C. 20037

Center for Understanding Media
75 Horatio Street
New York, New York 10014

Conference on Visual Literacy
Green Chimneys School
Brewster, New York 10509

EPIE Institute
(Educational Products Information
Exchange)
463 West Street
New York, New York 10014

Educational Film Library Association, Inc.
17 West 60th Street
New York, New York 10023

Educational Media Council (EMC)
Suite 618, DuPont Circle Building
1346 Connecticut Avenue, N.W.
Washington, D. C. 20036

Educational Resources Information
Center (ERIC)
National Institute of Education
Code 401
Washington, D. C. 20202

Film Library Information Council
Box 348, Radio City Station
New York, New York 10019

National Association of Educational
Broadcasters
1346 Connecticut Avenue, N.W.
Washington, D. C. 20036

National Audio-Visual Association
3150 Spring Street
Fairfax, Virginia 22030

National Center for Audio Tapes (NCAT)
40 Bureau of Audiovisual Instruction
Stadium
University of Colorado
Boulder, Colorado 80302

National Council on Jewish Audio-
Visual Materials
114 Fifth Avenue
New York, New York 10011

National Education Association (NEA)
1201 Sixteenth Street, N.W.
Washington, D. C. 20036

National Instructional Television
Center (NIT)
Box A
Bloomington, Indiana 47401

Videotape Production Association
23 Park Avenue
New York, New York 10016

OPPORTUNITIES

FOR

CONTINUING EDUCATION

OPPORTUNITIES FOR CONTINUING EDUCATION

In the fast-moving world of nonprint media, newcomers and old hands alike must struggle to keep up with the field. This section of the manual suggests a variety of ways for you to learn more about media. Why not select those to which you have access and find out what they might do for you?

Resource One: Manual Bibliography, "Sources of Information"

Perhaps the best way to keep up-to-date with the current network of media news is to become a regular reader of journals, especially those "starred" on pages 213 through 214 of the manual. Furthermore, a personalized "crash course" in an audiovisual area can be designed through your selection of items from the bibliography. The Texas State Library is in the process of developing its professional collection on nonprint media so that it will be able to lend materials to librarians.

Resource Two: The Texas State Library and the Major Resource Center System Coordinators

Keep in touch with public library consultants at your Major Resource Center Library Systems Office and the Department of Library Development, Texas State Library, for technical assistance and ideas about what other libraries are doing. Share your experiences, ideas, and suggestions with other librarians as well. Watch your system newsletter and the *Library Developments* newsletter (published bimonthly by the Department of Library Development, Texas State Library), for announcements of upcoming workshops in the area of nonprint media.

Resource Three: Professional Associations/Conferences

Professional organizations which will be of general help to public libraries developing media services are the Association for Educational Communications and Technology (AECT), the American Library Association (ALA), and the Southwestern Library Association (SWLA), and the Texas Library Association.

For information concerning the services and activities of AECT, consult its official journal, *Audiovisual Instruction*, and write to AECT headquarters for a list of the Association's publications (see page 188 for address).

Among the largest and most worthwhile media gatherings of the year is AECT's national convention. Programs at the April, 1975, conference in Dallas ranged from the latest ideas on software selection/evaluation and media management to the state-of-the-art of videodiscs, copyright, and media indexing. Four evenings of the convention were devoted to prize-winning film viewings while over 250 exhibitors of materials and equipment displayed their wares and services. Attending the 1976 conference in Anaheim, California, would promise insured professional dividends.

A good way to stay informed of the American Library Association's media activities is to read its journal, American Libraries, and to request a list of the organization's publications from ALA headquarters (see page 188 for the address). Consult the ALA Handbook of Organization for an idea of the association's numerous committees concerned with audiovisual services.

Meeting in San Francisco from June 29 to July 5, the 1975 conference features numerous activities relevant to nonprint materials and services. A sampler of these activities include:

1. Conducted tours of selected libraries such as the San Jose Public Library which has an adult education reading lab, a cable television studio, and a fully-equipped media center;
2. Film showings by the ALA and PLA Audiovisual Committees.
3. Resources and Technical Services Division: sessions on the Anglo-American Cataloging Rules for non-book materials, and collection development in such areas as cinema-television, popular music, and oral history;
4. PLA Children's Services Division and Young Adults Services Division: programs on audiovisual materials/exceptional children and selected films for young adults;
5. American Association of School Librarians: group discussions on video communication/management of audiovisual materials and a media fair of student-produced programs;
6. Information Science and Automation Division, Video and Cable Communications Section: sessions on getting started in video; demonstrations/workshops on video technology; and discussions on acquiring software, copyright, cable franchising, and CATV programming.

The Texas Library Association's annual spring conference and fall district meetings are opportunities for librarians interested in audiovisual services to discuss common problems, to attend program sessions devoted to this topic, and to preview new media software and hardware displayed by exhibitors at the annual convention. The quarterly journal, Texas Library Journal, sometimes includes articles describing nonprint media programs of libraries in Texas.

One of the major projects of the Southwestern Library Association involves the coordination and sharing of continuing education resources and activities in the six-state region of the Southwest. The bimonthly SWLA Newsletter column, "Continuing Education Calendar for the Southwest," lists upcoming workshops on nonprint media. Responses to a recent Continuing Education Needs/Assessment Survey conducted by SWLA indicate that roughly fifty percent (50.0%) of the respondents listed the need for continuing education in the area of audiovisual materials. This indication will probably result in an increased number of training sessions on this topic in the Southwest. The 1974 SWLA Biennial Conference held in Galveston, included a pre-conference institute on nonprint media. Materials from this institute will be packaged for distribution in the near future.

Resource Four: Regional Education Service Centers

The Regional Education Services Division of the Texas Education Agency provides a brief description of the centers:

> *Supported by local, State, and Federal funds, Texas' twenty education service centers are an outgrowth of (1) state legislation which established regional education media centers in 1965, and (2) Title III of the Elementary and Secondary Education Act of 1965.*
>
> *In 1967, the State Legislature authorized the establishment of regional education service centers "to provide educational services to the school districts and to coordinate educational planning in the regions." The basic idea behind this legislation is that many services can be provided to local schools more economically and effectively through regional centers than can be obtained by individual districts working alone.*
>
> *Among the services being provided by some or all of the twenty regional education service centers are staff development, instructional media, pupil appraisal, data processing, dissemination of information, and educational planning assistance. The service centers are the logical institutions for coordinating regional educational planning as an input to statewide planning.*

> *The operations of the regional centers are keyed to a common objective: to make quality ideas and services available to local schools whenever and wherever the need is expressed. The particular array of programs offered by an individual service center changes from year to year in response to the needs and desires of the local districts. School district participation in the services offered by the centers is voluntary.*

Because of their community service orientation, most of the Centers are disposed to cooperate with others in need of aid. However, it is crucial to emphasize that since legal obligations to schools bear first priority, Education Service Centers are included here only as potential information sources. Although their primary commitment is assistance to education, Regional Service Centers might become a resource to public libraries interested in media in these ways:

1. Instructional media staff at the Centers will often serve as consultants to outside agencies through contractual arrangements.

2. Centers are willing to provide tours of their facilities. These tours provide opportunities for librarians to examine hardware, to compare notes on various models of equipment, and to observe production labs in operation. (If the local Center does not feature media production, it can recommend nearby school media centers which do.)

3. Each Regional Service Center publishes a catalog of its centralized collection of materials. Not only are the catalogs useful in collection development or to avoid duplication, but public libraries may possibly make rental arrangements for software on a per item basis.

4. During the summer months, the Centers sponsor inservice workshops for teachers on a wide variety of topics. Special arrangements may enable public librarians to participate in those sessions of particular interest.

5. The Regional Service Center facility can become a meeting grounds for cooperation between public librarians and school media specialists. It is a good place for sharing skills and working out mutual problems.

6. Most Service Centers publish monthly newsletters to announce activities. Ask to be placed on the mailing list in order to keep up-to-date on featured workshops and on media services offered in the public schools.

Consult the map and directory at the end of this section to identify the Education Service Center near you.

Resource Five: Library Schools in Texas: Courses in Media

Many graduate library schools and undergraduate library science departments are now teaching courses in nonprint media, particularly in the areas of selection of non-book materials and cataloging and classification of non-book materials. Consult the directory, Texas Public Library Statistics for 1973, published by the Texas State Library, pages 125-126, for a listing of colleges and universities in Texas which offer courses in librarianship. Write for current catalogs to find information on current course offerings and admission procedures. If you are interested in taking courses on a non-credit basis, inquire about regulations for auditing courses. Many offer summer programs and schedule classes in the evenings, as well.

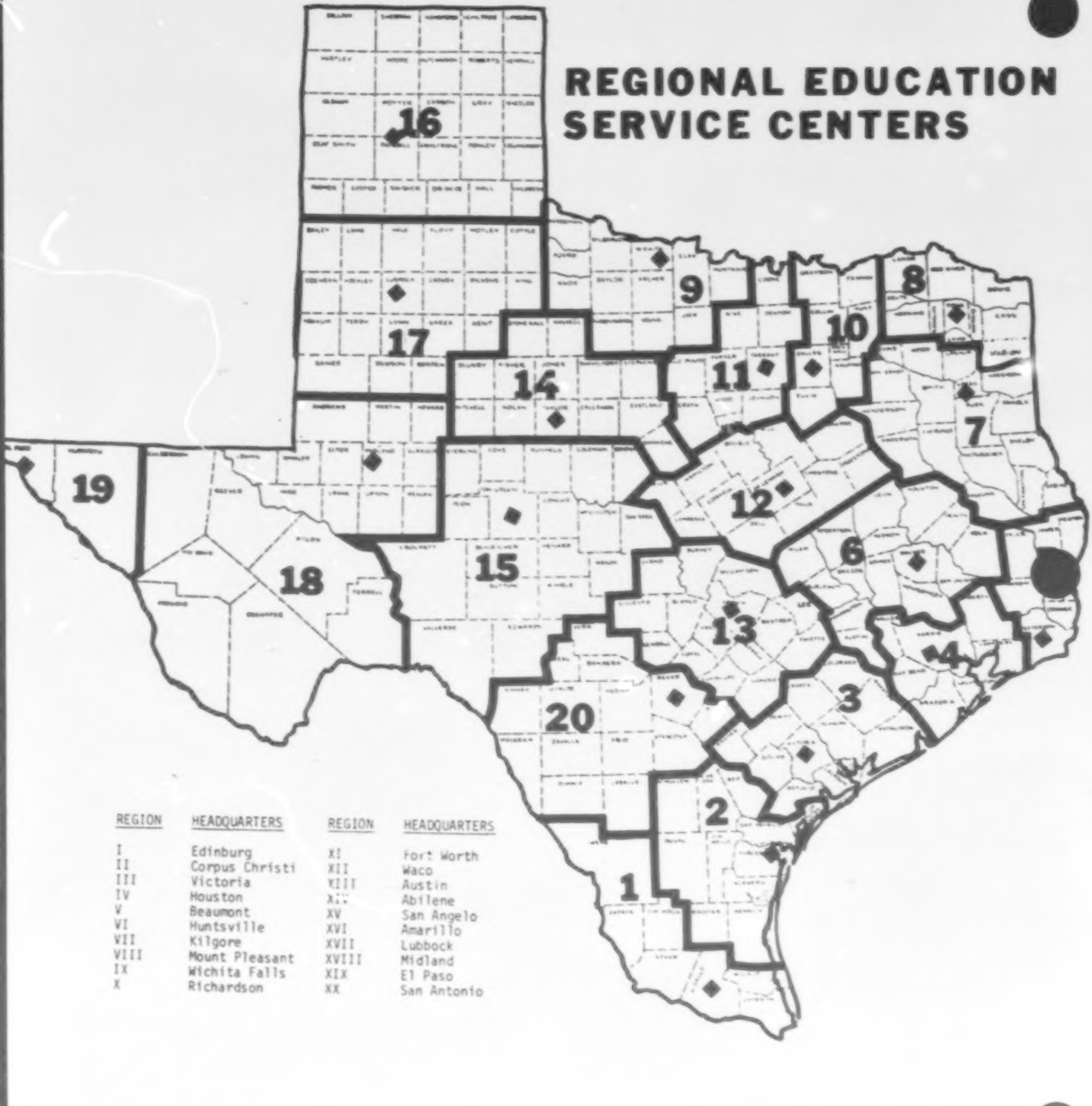
Resource Six: Other Colleges and Universities in Texas: Courses in Media

For those interested in the basics of media production, film history, or instructional design, and interested in attending formal classes, most institutions of higher education in Texas are able to meet these needs. The Texas State Library's Department of Library Development has on hand a computer printout of all courses offered by state-sponsored schools. Therefore, upon inquiry, the Department can tell you what courses are offered at the college near you. We suggest two pointers when contacting the local college or university:

1. Do not overlook the possibility of studying at one of the many junior colleges in Texas. Curricula with practical applications are often offered in photography, television, and film.

2. When searching a college catalog for audiovisual courses, consult the sections for such departments as industrial arts, journalism, art, speech, English, and drama as well as the more regularly consulted departments of library science, education, or communication.

REGIONAL EDUCATION SERVICE CENTERS



REGION	HEADQUARTERS	REGION	HEADQUARTERS
I	Edinburg	XI	Fort Worth
II	Corpus Christi	XII	Waco
III	Victoria	XIII	Austin
IV	Houston	XIV	Abilene
V	Beaumont	XV	San Angelo
VI	Huntsville	XVI	Amarillo
VII	Kilgore	XVII	Lubbock
VIII	Mount Pleasant	XVIII	Midland
IX	Wichita Falls	XIX	El Paso
X	Richardson	XX	San Antonio

EXECUTIVE DIRECTORS
EDUCATION SERVICE CENTERS

REGION I

Dr. Charles Benson
Region I Education Service Center
1900 West Schunior
Edinburg, Texas 78539
(512) 383-5611

REGION II

Dr. Thomas Tope, Jr.
Region II Education Service Center
109 North Chaparral
Corpus Christi, Texas 78401
(512) 883-9288

REGION III

Dr. Dennis Grizzle
Region III Education Service Center
2710 Hospital Drive
Victoria, Texas 77901
(512) 575-0403

REGION IV

Mr. T. S. Hancock
Region IV Education Service Center
P. O. Box 863
Houston, Texas 77001
(713) 868-1051
Location: 1750 Seamist

REGION V

Dr. D. E. Bailey
Region V Education Service Center
P. O. Box 3546
Beaumont, Texas 77704
(713) 892-9562
Location: 2900 North Street

REGION VI

Mr. Max W. Schlotter
Region VI Education Service Center
Box 2201, Sam Houston Station
Huntsville, Texas 77341
(713) 295-9161
Location: 2107 Avenue I

REGION VII

Mr. Von Rhea Beane
Region VII Education Service Center
P. O. Drawer 1622
Kilgore, Texas 75662
(214) 984-3071
Location: Building C, Ross Avenue

REGION VIII

Mr. Thomas Carney
Region VIII Education Service Center
100 North Riddle Street
Mount Pleasant, Texas 75455
(214) 572-6676

REGION IX

Dr. H. M. Fullerton
Region IX Education Service Center
P. O. Box 4086
Wichita Falls, Texas 76309
(817) 322-6928
Location: 3014 Old Seymour Road

REGION X

Mr. Hayden W. Goodgion
Region X Education Service Center
P. O. Box 1300
Richardson, Texas 75080
(214) 231-6301
Location: 400 East Spring Valley Road

REGION XI

Mr. R. P. Campbell
Region XI Education Service Center
2821 Cullen Street
Fort Worth, Texas 76107
(817) 335-2441

REGION XII

Mr. Mack Mullins
Region XII Education Service Center
P. O. Box 1249
Waco, Texas 76703
(817) 756-7494
Location: 401 Franklin Avenue

REGION XIII

Mr. Joe Parks
Region XIII Education Service Center
6504 Tracor Lane
Austin, Texas 78721
(512) 926-8080

REGION XIV

Dr. Thomas Lawrence
Region XIV Education Service Center
P. O. Box 3236
Abilene, Texas 79604
(915) 677-2911
Location: 300 North Third

REGION XV

Mr. Charles T. Bitters
Region XV Education Service Center
P. O. Box 5199
San Angelo, Texas 76901
(915) 655-6551
Location: 100 North Magdalen

Region XVI

Dr. Kenneth Laycock
Region XVI Education Service Center
1601 South Cleveland
Amarillo, Texas 79101
(806) 376-5521

REGION XVII

Dr. Omer Douglas
Region XVII Education Service Center
700 Texas Commerce Bank Building
Lubbock, Texas 79401
(806) 763-4127

REGION XVIII

Dr. J. W. Donaldson
Region XVIII Education Service Center
P. O. Box 6020
Midland, Texas 79701
(915) 563-2380
Location: Pliska Drive, Terminal

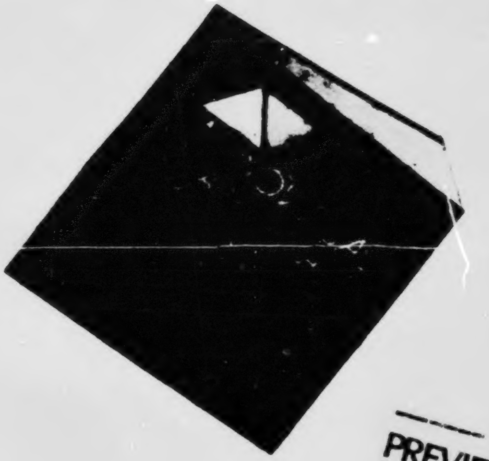
REGION XIX

Dr. John E. Uxer
Region XIX Education Service Center
P. O. Box 10716
El Paso, Texas 79997
(915) 779-3737
Location: 6611 Boeing Drive

REGION XX

Dr. Dwain Estes
Region XX Education Service Center
1550 N.E. Loop 410
San Antonio, Texas 78209
(512) 828-3551

SOURCES OF INFORMATION



PREVIEWS
PREVIEWS

EPG
EDUCATOR'S PURCHASING GUIDE
FIFTH EDITION

SOURCES OF INFORMATION

Introduction

The annotated bibliography that follows is not meant to be exhaustive. Rather it is intended to be inclusive in respect to the most important current sources of information on nonprint media. Journal articles, which are listed under appropriate topics, are in particular only representative of those appearing in the recent literature.

As a guide to public libraries in the beginning stages of multimedia development, two features of the listing should be noted: (1) an asterisk (*) denotes titles we consider to be basic purchases for individual libraries or regional library systems; and (2) the plus sign (+) denotes titles available on loan from the Professional Librarianship Collection of the Texas State Library. Because "mediagraphies" are generally expensive reference tools, we encourage librarians to utilize the Texas State Library lending privileges and to request systemwide access through their Major Resource Centers to tools which become indispensable. Non-reference materials can also be requested through Texas State Library Communications Network.

Types of Reference Sources Included

Reference books in the field of nonprint media include bibliographies and review sources to help in the selection and evaluation of specific media titles and equipment, manuals on equipment operation, manuals devoted to the administration of media services including their technical processing for use, programming guides, and case studies describing model projects. All these types of reference materials are included in this bibliography. The reference sources that will help you select and evaluate nonprint media are essentially of the same type as those you use for book selection. However, the process is more complex because information on nonprint media is still more dispersed and difficult to access than similar information for books. Moreover, with nonprint media, you must locate information on equipment, as well as software. There is no ONE comprehensive source for selection and evaluation information on nonprint media. Reference sources for selection of materials may include a wide variety of media formats in one source, or they may be devoted exclusively to one type of media.

The chart on the following page indicates types of reference sources necessary in the selection and evaluation of nonprint materials and equipment. Specific examples from this bibliography are included and compared with comparable selection and evalaution sources used in the purchase of books. We hope this chart will be helpful to you in assessing the state-of-the-art for media selection. It may also prove helpful in accessing materials listed in the bibliography.

TYPES OF REFERENCE SOURCES FOR MEDIA:*

A Comparison of Materials Useful for Coverage of Print and Nonprint Items

Types/Purposes of Reference Materials	Print	Cross Media, Covering More Than One Type of Media	Devoted Exclusively to One Nonprint Format	AV Hardware
LOCATING MATERIALS:				
Bibliographies of What Has Been Produced	Cumulative Book Index (CBI)	Learning Directory	NICEM Indexes for each format	
Bibliographies of What Is Currently Available	Books in Print (BIP)	NICEM Updates	Schwann Record and Tape Guide 8 mm Film Directory	AV Equipment Directory
Bibliographies of Free and Inexpensive Materials	Vertical File Index	Free and Inexpensive Learning Materials	Educator's Guide to Free Films	
Bibliographies of Rental Materials		A Catalog of U.S. Government Produced Audiovisual Materials 1974-1975	Film Programmer's Guide to 16 mm Rentals	
Directories of Publishers/Producers and Distributors	American Book Trade Directory	Audiovisual Marketplace	Educational Sound Filmstrip Directory	AV Equipment Directory
EVALUATING MATERIALS:				
Review Sources, Devoted Exclusively to Reviews	Booklist Choice	Previews	Stereo Review EFLA Evaluations Landers Film Reviews	EPIE Educational Product Reports
Periodicals Which Include Reviews	Library Journal	Booklist	Film Library Quarterly	Previews
Indexes to Reviews	Book Review Digest	Media Review Digest	Record and Tape Reviews Index	

*Adapted from: Billie Grace Herring, "Bibliographic Control of Print/Nonprint Media" (mimeograph).

Organization of the Bibliography

As you look through this bibliography, you will note examples of all types of reference materials. Those that involve information on only one type of media are listed under that specific medium in the bibliography. Under each heading, the items are organized under at least three subheadings: "Indexes/Directories/Bibliographies" for selection information; "Reviews/Periodicals" for evaluation information; and "Manuals/Guides/Articles" for assistance in the organization and use of each particular type of media. The more inclusive sources that list more than one kind of media are found in the first section as "Cross Media Sources." Sections in the bibliography dealing with "Equipment and Facilities" and "Administering Media Services:" include further readings in such areas as the organization of the media collection, selection and evaluation procedures, equipment operation, programming ideas, and case studies of library media projects.

In searching the bibliography for information on a specific media format, such as audiocassettes, check the Audio section of the bibliography which includes information on bibliographies, directories, review sources, and manuals pertaining to audiocassettes. You will also need to scan the more inclusive reference materials listed under "Cross Media Sources" in the first section of the bibliography to find those general bibliographies and reviewing aids that include information on audiocassettes in addition to other types of media.

Materials with the publisher, "ERIC DRS," refer to those items available from the Educational Resources Information Center (ERIC). ERIC is a clearinghouse for published and unpublished items including the fields of library science and nonprint media. Materials available from ERIC can be ordered in either microfiche (MF) or hard (paper) copy (HC). Use the ERIC document number in requesting these materials. "ERIC DRS" refers to the Educational Document Reproduction Service (Box 190, Arlington, Virginia, 22210), the distributor of these materials.

To help you access specific sections of this bibliography, a detailed Table of Contents to the bibliography follows.

OUTLINE/TABLE OF CONTENTS OF BIBLIOGRAPHY

PART I. CROSS MEDIA: MORE THAN ONE MEDIUM 208

Bibliographies of Media Bibliographies 208
Indexes/Directories/Bibliographies - Multi-Subject 209
Indexes/Directories/Bibliographies - Single Subject 211
Indexes to Reviews 212
Reviews/Periodicals 213
  Miscellaneous Educational Periodicals Containing Media Reviews 214
  Popular Magazines Containing Media Reviews 214

PART II. GUIDES TO FREE MATERIALS 216

Free Order/Review Sources 217

PART III. MOTION RECORDS: FILM AND VIDEO 220

Film:

Indexes/Directories/Bibliographies 220
Reviews/Periodicals 222
Manuals/Guides/Articles 224

Video/Cable:

Indexes/Directories/Bibliographies 226
Periodicals/Newsletters 227
Organizations for Sources of Additional Information 230
Manuals/Guides - Production and Hardware 232
Manuals/Guides - Software and Programming 233
Articles 236

PART IV. AUDIO RECORDS: TAPE AND DISC 239

Disc:

Indexes/Directories/Bibliographies 239

Tape:

Indexes/Directories/Bibliographies 241

Disc and Tape:

Indexes to Reviews 242
Reviews/Periodicals 242
Manuals/Guides/Articles 243

PART V. PROJECTED STILL VISUALS 246

- Indexes/Directories/Bibliographies 246
- Manuals/Guides/Articles 247

PART VI. OPAQUE VISUALS 248

- Indexes/Directories/Bibliographies 248
- Manuals/Guides/Articles 249

PART VII. PROGRAMMED INSTRUCTION and GAMES AND SIMULATIONS 250

- Indexes/Directories/Bibliographies 250
- Reviews/Periodicals 251

PART VIII. EQUIPMENT AND FACILITIES 252

- Directory 252
- Reviews/Periodicals 252
- Operation Manuals 253
- Articles 253

PART IX. DEVELOPING MEDIA SERVICE 255

- Standards 255
- Media Rationale - Books 255
- Media Rationale - Articles 257
- Administering Media - Handbooks/Textbooks 259
- Selecting and Evaluating Media 259
- Cataloging and Classifying Media - Books 261
- Cataloging and Classifying Media - Articles 262
- Programming with Media 263
- Model Projects 264

CROSS MEDIA: MORE THAN ONE MEDIUM

Bibliographies of Media Bibliographies

+ Aids to Media Selection for Students and Teachers. Yvonne Carter, et al. Washington, D.C.: GPO, 1971. 82 pp. $0.75. (HE 5.234:34045). Supplement, 1973. 67 pp. $0.95.

An annotated guide to 282 sources for book selection, audiovisual materials, and multi-ethnic media. Supplement adds 226 titles published since 1970.

+ Book and Non-Book Media: Annotated Guide to Selection Aids for Educational Materials. Flossie L. Perkins. Urbana, Ill.: National Council of Teachers of English, 1972. 298 pp. $4.25, paper.

Identifies and describes selection aids with one-page descriptions of each of the 271 entries. Title arrangement with seven indexes. Entries include scope. special features, and usefulness.

*+ A Comparison of Guides to Non-Print Media. David E. Rawnsley. ERIC DRS, 1973. 41 pp. MF, $0.65; HC, $3.29. (ED 083 837) (A revised edition was issued in March, 1975, document number unavailable.)

Provides information about 66 indexes and guides. With an abstract for each citation. Charts indicate coverage and order information given in guides. A good buy.

*+ Guides to Educational Media. Margaret I. Rufsvold and Carolyn Guss. 3rd ed. Chicago: ALA, 1971. 115 pp. $2.50.

A "guide to catalogs and lists, services of professional organizations, and specialized periodicals which systematically provide information on non-print educational media." Annotations for catalog entries include order information, price, scope, arrangement, contents of entries, and notes on special features. Now somewhat out of date, but still helpful for retrospective use.

+ Index to Instructional Media Catalogs; A Multi-Indexed Directory of Materials and Equipment for Use in Instructional Programs. Olga S. Weber, ed. New York: Bowker, 1974. 272 pp. $19.95.

"A guide to the catalogs of the suppliers of specific instructional materials." Organized by subject with product index. For example, one would turn to "Early Childhood Materials" to find media formats followed by grade level, suggested methodology, and producers. A helpful tool for public librarians who can file catalogs by producer and use this volume as an index.

+ Media Indexes and Review Sources. Margaret E. Chisholm. College Park, Md.: University of Maryland, Student Supply Store, 1972. 84 pp. $4.75.

Bibliographical description of the major indexing and review services for non-print media. Part I evaluates review sources; Part II alphabetically lists journals and guides; Part III provides a media format index and subject index.

*+ A Reference Guide to Audiovisual Information. James L. Limbacher. New York: Bowker, 1972. 197 pp. $14.95.

Provides an annotated bibliography of 400 reference books, an annotated list of periodicals including scholarly journals to fan magazines, and a well-developed glossary of terms. How to develop a ready reference file for media is discussed in detail.

Indexes/Directories/Bibliographies - Multi-Subject - Cross Media

*+ Audiovisual Market Place: A Multimedia Guide. 5th ed. New York: Bowker, 1974. 345 pp. Biennial. $21.50, paper.

A directory for sources of software which classifies producers by media and subject area. The guide includes a calendar of media conventions and meetings; names and addresses of media organizations; directory of educational television and radio stations by state; manufacturers of hardware by type of equipment; and listings of reference books, periodicals, review sources, cataloging services, and audiovisual dealers arranged by state.

Audiovisual Resource Guide. Nick Abrams, ed. 9th ed. Cincinnati, Ohio: Friendship Press, 1972. 477 pp. $9.50.

Although compiled by the National Council of Churches, this extensive guide is secular in nature. Arranged by themes, (e.g., science, the arts, race relations), each resource item is evaluated with order information provided. Lists a variety of media formats.

*+A Catalog of United States Government Produced Audiovisual Materials, 1974-75. Washington, D.C.: National Audiovisual Center, National Archives and Records Service, 1974. 356 pp. Free.

Contains 4,500 inexpensive audiovisual materials available for sale and/or rental on a wide range of subjects.

Educator's Purchasing Guide. E.R. Cattaneo, ed. 5th ed. Philadelphia: North American Publishing Company, 1973. 900 pp. $29.50.

Separate sections on textbooks, audiovisual materials, maps, tests, and equipment. Identifies companies and materials they produce. The user determines what type of material he wants to use and is referred to the appropriate companies.

Guide to Educational Technology: Early Childhood Education. Joseph G. Bielawski. Westport, Conn.: Technomic Publishing Company, 1973. 135 pp. $25.00.

Up-to-date information on available media programs and materials. Directory sections give information on companies and types of materials offered. Also lists professional associations and periodicals in the field of preschool education. Intended for educators and parent groups, but useful for librarians.

Learning Directory, 1970-71. New York: Westinghouse Learning Corporation, 1970. 7,595 pp. 7 vols. $99.50. 1972-73 Supplement, $24.50.

Intended to be "the comprehensive guide to instructional materials in all media." Divided into two sections: materials index and source index. Materials index is arranged alphabetically by topic with item entries including audience level, format, price, source, title, and trade catalog in which item is described. Source index provides directory information for each producer covered in the materials index. The Directory is useful for retrospective searching and for organizing in-depth multi-media collections.

*+The Seed Catalog: A Guide to Teaching/Learning Materials. Jeffrey Schrank. Boston: Beacon Press, 1974. 374 pp. $5.95, paper.

Provides "access information to thousands of people, groups, books, films, tapes and records, publications, games, videotapes, and devices to provoke and educate." Most materials are selected for high school and adult learners with heavy emphasis on the humanities and communication arts.

+Yellow Pages of Learning Resources. Richard Saul Wierman, ed. Cambridge, Mass.: MIT Press, 1972. 94 pp. $1.95, paper.

Suggests ways of learning from urban environment and its people. Divided into resource topics (e.g., an accountant, airport, cemetery, locksmith), questions for discussion and inquiry are listed.

Indexes/Directories/Bibliographies - Single Subject - Cross Media

Annotated Bibliography of Materials on the Mexican-American. E.G. Navarro. ERIC DRS, 1969. 62 pp. MF, $0.65; HC, $3.29. (ED 034 633)

Includes multimedia.

Bibliography of Nonprint Instructional Materials on the American Indian. Provo, Utah: Brigham Young University, Printing Service, 1972. 221 pp. $2.95.

Descriptions cover content and format only.

+Bilingual Bicultural Materials: A Listing for Library Resource Centers. El Paso, Texas: El Paso Public Schools, Model Bilingual Bicultural Learning Resource Center, 1974. 79 pp. Free.

Identifies and evaluates "more than 246 kits, 21 sound filmstrips, 43 recordings, 352 books, and 43 other items ...." Order information including price is given.

+Career Education: A Guide to the Audiovisual Media. Walter J. Carroll. New York: Olympic Media Information, 1974. 302 pp. $24.50.

Annotations are evaluative. Includes section on career education and the public library.

A Guide to Drug Abuse Education and Information Materials. Washington, D.C.: GPO, 1972. 41 pp. $0.50. (He 20.2408: D 1724-0216)

Includes multimedia.

Index to Black History and Studies - Multimedia. 2nd ed. $19.50.
Index to Ecology - Multimedia. 2nd ed. $19.50.
Index to Health and Safety Education - Multimedia. 2nd ed. $26.50.
Index to Psychology - Multimedia. 2nd ed. $26.50.
Index to Vocational and Technical Education - Multimedia. 2nd ed. $26.50.
University of Sourthern California at Los Angeles: National Information Center for Educational Media (NICEM). Also, monthly subscription service, Update of Non-Book Media supplements previous indexes.

Subject access is provided to the items covered in these comprehensive indexes, but no cost or evaluative information is given. Useful as the "Books-in-Print" of media software.

+Instructional Materials for Teaching the Use of the Library. San Jose, Calif.: Claremont House, 1971. 64 pp. $1.64.

Among the formats included are films, filmstrips, books, tapes, transparencies.

*+A Multimedia Approach to Children's Literature. Ellin Greene and Madalynne Schoenfeld. Chicago: ALA, 1972. $4.00.

Selected for preschool through grade eight, non-print materials are arranged by titles with subject and author indexes. Includes a directory of distributors and buying information.

+Multimedia Materials for Afro-American Studies. Harry A. Johnson. New York: Bowker, 1971. 353 pp. $21.00.

Annotated listing of all media formats.

Indexes to Reviews - Cross Media

International Index to Multimedia Information, 1970-72. Pasadena Calif.: Audiovisual Associates. Distributed by Bowker. $30.00.

An index to 20,000 reviews of all media formats in approximately 80 publications. Arranged by title with a subject index.

*+ Media Review Digest: The Only Complete Guide to Reviews of Non-Book Media. Ann Arbor, Mich.: Pierian Press, 1973/74. Annual with quarterly supplements. $65.00.

Formerly Multimedia Reviews Index begun in 1971, the Digest contains references to reviews of a full range of audiovisual materials. Separately bound subject indexes are provided. Citations to reviews contain, in addition to standard bibliographic information, Dewey numbers and whether the reviews rate the material as good, average, fair or are descriptive only.

Reviews - Periodicals - Cross Media

* Audiovisual Instruction. Association for Educational Communications and Technology. 1201 Sixteenth Street, N.W., Washington, D.C., 20036. 10/yr. $12.00.

Official publication of AECT. Useful for keeping in touch with current practices in media and for its Media Review Digest updating service. Includes an irregular supplement, Learning Resources, featuring how-to-do-it articles.

*+ Booklist. American Library Association. 50 East Huron Street, Chicago, Ill., 60611. 2/mo., Sept.-July; monthly, August. $15.00.

Major review source with separate sections for films, filmstrips, audio recordings, video cassettes, multimedia kits, and miscellaneous media. Only recommended materials are reviewed.

K-Eight. North American Publishing Company. 134 North Thirteenth Street, Philadelphia, Pa., 19107. Now merged with Media & Methods.

Emphasizes media utilization in kindergarten through grade eight. Public librarians may want to use it as a resource for programming ideas, new and recommended software, and tips on media production.

*+ Media and Methods. 134 North Thirteenth Street, Philadelphia, Pa., 19107. 9/yr. $7.00.

Features media utilization, including books. Katz says, "The best, and by far, the most imaginative, magazine in the middle and secondary school, audiovisual field. It is a first choice for any library, and while of primary interest to the schools, should be considered by public libraries too."

Media Mix Newsletter. 221 West Madison Street, Chicago, Ill., 60606. 8/yr. $7.00.

Newsletter listing high quality short films and documentaries, plus reviews of learning materials for high school and college levels.

Multi-Media News. Los Angeles Film Teachers Association. 107 Paseo de la Playa, Box A, Redondo Beach, Calif., 90277. 10/yr. $4.00.

Features information on film workshops and visual literacy; contains film reviews.

*+Previews: Nonprint Software and Hardware News and Reviews. New York: Bowker. Monthly, Sept.-May. $5.00/yr.

An indispensable review source and updating tool for all audiovisual materials. Reviews are signed and evaluative for purchasing decisions. Should be first choice for all public libraries.

Miscellaneous Educational Periodicals Containing Media Reviews

American Biology Teacher
Elementary English
English Journal
Exceptional Children
Forecast for Home Economics
Instructor
Journal of Home Economics
Journal of Reading
Mathematics Teacher
PTA Magazine
Reading Teacher
SIECUS Report
Scholastic Teacher
School Arts
School Musician Director and Teacher
Science and Children
Science News
Science Teacher
Senior Scholastic
Social Education
Teacher
Texas Outlook
Today's Education
Visual Communication Instructor

Popular Magazines Containing Media Reviews

The following list identifies popular, general interest magazines that carry reviews of media. Evaluations are uneven in quality and are not recommended for purchase decisions. Yet since the titles are generally available in most libraries, inclusion here may serve a reference function. Television and film reviews usually pertain to the current entertainment field.

- Atlantic Monthly
  - (films)
- Christian Century
  - (films)
- Commonweal
  - (films)
- Consumer Reports
  - (records)
- Consumer's Research
  - (records)
- Cosmopolitan
  - (films, records)
- CREEM
  - (films, records)
- Ebony
  - (films, records)
- Esquire
  - (films, records)
- Good Housekeeping
  - (films)
- Harpers
  - (films)
- Holiday
  - (films)
- McCalls
  - (films)
- Ms. Magazine
  - (films, records, tv)
- Nation
  - (films)
- National Review
  - (films, tv)
- New Leader
  - (films)
- New Republic
  - (films)
- New Statesman
  - (films, records, tv)
- New York Magazine
  - (films, records)
- New Yorker
  - (films)
- Newsweek
  - (films, records)
- Parents Magazine
  - (films)
- Playboy
  - (films, records)
- Redbook
  - (films)
- Rollingstone
  - (films, records)
- Saturday Review/World
  - (films, records)
- Seventeen
  - (films, records)
- Time
  - (films, records)
- Village Voice
  - (films)
- Vogue
  - (films)

GUIDES TO FREE MATERIALS

*+Educator's Guide to Free Films. $12.75.
*+Educator's Guide to Free Filmstrips. $9.25.
Educator's Guide to Free Guidance Materials. $9.75.
Educator's Guide to Free Health, Physical Education and Recreation Materials. $10.00.
+Educator's Guide to Free Science Materials. $10.25.
Educator's Guide to Free Social Studies Materials. $10.50.
*+Educator's Guide to Free Tapes, Scripts, and Transcriptions. $9.50.
* Elementary Teacher's Guide to Free Curriculum Materials. $10.75.
Educator's Progress Service. Department A40, Randolph, Wisconsin, 53956. Annual. (1974 prices)

Probably the best, most comprehensive listing of free materials. Arranged by subject, each item is annotated by its sponsor. Introductory articles give convenient information on how to order, loan periods, and utilization.

*+Free and Inexpensive Learning Materials. 17th ed. George Peabody College for Teachers. Nashville, Tenn., 37203: 1974. 244 pp. $3.50.

Updated every two years, this guide provides access to materials by subject. Three criteria for inclusion in the publication are: 1) content - material free from exaggeration and propaganda; 2) timeliness - materials of current interest; and 3) utility - materials should be useful as teaching aids or reference. Note that not all items are free; some are inexpensive, i.e., below $5.00, in most cases.

+Free and Inexpensive Materials for Preschool and Early Childhood. Robert Monahan. Fearon Publishers. 6 Davis Drive, Belmont, Calif., 94002. 1973. 109 pp. $2.25.

+Sources of Free Travel Posters. Riverside, Calif.: Bruce Miller Publications, 1973. $0.50.

+Sources of Free and Inexpensive Pictures. Riverside, Calif.: Bruce Miller Publications, 1973. 29 pp. $1.00.

Free Order/Review Sources

Below are free newsletters and/or promotional announcements which may prove helpful for order information regarding new materials. A ten-cent stamp and a request on official stationery will put your name on the mailing list.

AIT Newsletter. Agency for Instructional Television. Box A, Bloomington, Ind., 47401. Irregular. Free.

Describes materials developed and made available by AIT, a non-profit organization.

American Film Review. American Educational and Historical Film Center. Eastern Baptist College. St. Davids, Penn., 19087. Free.

* Challenge for Change Newsletter. National Film Board of Canada. Box 6100, Montreal 101, Quebec, Canada. 3-4/yr. Free.

News concerning media utilization to bring about social improvement in Canada. Emphasis on video.

Corporation for Public Broadcasting Newsletter. 888 Sixteenth Street, N.W., Washington, D.C., 20006. Bimonthly. Free.

Information concerning CPB and television in general.

Great Plains National ITV Library Newsletter. University of Nebraska. Lincoln, Neb., 68508. Monthly. Free.

Contains articles on instructional television as well as program announcements.

Health Education. Department of National Health and Welfare. Ottawa, Ontario, KIAIB4, Canada. Quarterly. Free.

Image 8. Commercial and Educational Division, Technicolor Corporation. 299 Kalmus Drive, Costa Mesa, Calif., 92627. Irregular. Free.

Newsletter for 8 mm film.

IPPF/WHR Readings. (Formerly, Library Bulletin). International Planned Parenthood Federation. 111 Fourth Avenue, New York, N.Y., 10003. Irregular. Free.

Laubach Literacy Newsletter. Box 131, Syracuse, N.Y., 13210. Quarterly. Free.

News and information concerning adult literacy and materials.

New Canadian Film. 360 McGill Street, Montreal H2YZE9, Quebec, Canada. 5/yr. (Published in French and English). Free.

* Newsbriefs. ERIC Clearinghouse on Information Resources. Stanford, Calif., 94305. Irregular. Free.

Newsletter of the recently combined clearinghouses on library science and educational media.

Newsreel. Textfilm Division. McGraw-Hill Book Company, 1221 Avenue of the Americas, New York, N.Y., 10020. Irregular. Free.

Information on new media developments; film promotion for company.

NFB Screen. National Film Board of Canada. 1251 Avenue of the Americas, New York, N.Y., 10020. Irregular. Free.

Media utilization for educators.

Oregon Audiovisual News. Oregon Division of Continuing Education. 1633 S.W. Park Avenue, P. O. Box 1491, Portland, Ore., 97207. 9/yr. Free.

Pot Pourri. National Film Board of Canada. One Lombard Street, Toronto 210, Ontario, Canada. Irregular. Free.

Preview. (U.S.) Audiovisual Center, Indiana University, Field Services Division. Bloomington, Ind., 47401. Quarterly. Free.

Gives annotations and production background of current film releases from NET, Indiana University, Public Television Library, and Agency for Instructional Television.

Prime Time School Television. Division of Three Prong Television Productions, Inc. 100 North LaSalle Street, Suite 1208, Chicago, Ill., 60602. Free.

Write for series of guides to educational programs that appear on the major television networks. Guides include program's contents, bibliography, and discussion topics.

RCA Education News. Radio Corporation of America. 30 Rockefeller Plaza, New York, N.Y., 10020. Irregular. Free.

* School Product News. Industrial Publishing Company, 614 Superior Avenue, Cleveland, Ohio, 44101. Monthly. Free.

Includes announcements of media hardware.

Singer Light. Singer Company, 30 Rockefeller Plaza, New York, N.Y., 10020. Bimonthly. Free.

Promotes utilization of Singer products, including nonprint media.

Talking Book Topics. American Foundation for the Blind. 15 West Sixteenth Street, New York, N.Y., 10011. Bimonthly. Free.

Visuals Are A Language. Eastman Kodak Company. 343 State Street, Rochester, N.Y., 14650. 3/yr. Free.

*+Your Programs from Kodak. Rochester, N.Y.: Eastman Kodak Company, Audiovisual Library Distribution, 1975. 28 pp. Free.

A catalog of free-loan movies and slide shows on travel, photography, media production, sports, and other topics. Good library programming ideas.

MOTION RECORDS: FILM AND VIDEO

Indexes/Directories/Bibliographies - Film

+Directory of Film Libraries in North America. Joan Clark, ed. New York: Film Library Information Council, 1971. $5.00.

Now out of date, this directory is in current revision by the Public Library Association's Audiovisual Committee. Tentative new title: Directory of Audiovisual Services in Public Libraries in the U.S. and Canada. To be completed in Summer, 1976.

+Educational Films. Modern Talking Picture Service, Inc. 2323 New Hyde Park Road, New Hyde Park, N.Y., 11040. Free.

Annual catalog listing free-loan and educational rental films.

*+Educator's Guide to Free Films. Randolph, Wisc.: Educator's Progress Service, 1974. $12.75.

(For annotation, see Part II, "Guides to Free Materials")

8 mm Film Directory. Grace Ann Kone, ed. New York: Educational Film Library Association, 1969. 532 pp. $10.50.

Intended to be an inclusive listing of 8 mm films. Useful now as a retrospective tool. Entries provide a description of content and cataloging data.

*+Feature Films on 8 mm and 16 mm. James L. Limbacher, ed. 5th ed. New York: Bowker, 1974. $16.50.

A directory of 15,000 feature films available for rent or sale. Arranged by title with a geographic index to distributors. (Sightlines, a journal available from the Educational Film Library Association, supplements this book.)

Film Programmer's Guide to 16 mm Rentals. Albany, Calif.: Reel Research, 1972. 164 pp. $7.50.

An alphabetical listing of more than 8,000 films including shorts, foreign, Hollywood, underground, documentary, and silent films. Gives distributor and rental fees.

+Film Sneaks Annual. James L. Limbacher. Ann Arbor, Mich.: Pierian Press, 1972. 121 pp. $6.95.

Rates over 4,500 non-theatrical 16 mm films for their usefulness in public library film collections.

+Films in Children's Programs: A Bibliography Prepared by the Film Committee of the Children's and Young People's Services Section of the Wisconsin Library Association. 3rd ed. Madison, Wisc.: Wisconsin Library Association, 1972. 39 pp. $2.00.

Presents selections for use in programs with children grades three through six. Gives data on running time, producer, distributor, price, black and white or color, and the content. Appended are a list of sources and a directory of distributors for purchase and rental.

+Films Kids Like. Susan Rice. Chicago, Ill.: ALA, 1973. 150 pp. $5.50, paper.

A selected and annotated list of approximately 225 short films, illustrated with stills from the films and reproductions of the viewers' own responses to their film experiences.

+Films -- Too Good for Words. Salvatore J. Parlato. New York: Bowker, 1973. 192 pp. $12.50.

An annotated listing of films that rely primarily on pictorial quality to convey a message with little or no narration or dialogue. Many are award winners or selected from silent classics.

Free-Loan Films. Association - Sterling Films, 866 Third Avenue, New York, N.Y., 10022. Free.

Catalog listing 16 mm films and some filmstrips and slides. Selected rental/sale items are included.

Index to 8 mm Cartridges. 3rd ed. NICEM. $34.50.

(For annotation, see Part I, "Indexes/Directories/Bibliographies - Single Subject")

Index to 16 mm Educational Films. 4th ed. NICEM. $79.50.

(For annotation, see Part I, "Indexes/Directories/Bibliographies - Single Subject")

+ Library of Congress Catalog: Films and Other Materials for Projection. Washington, D.C.: Library of Congress, Card Division, 1953 to date. Quarterly with annual cumulations. $40.00/yr.

All motion pictures and filmstrips of instructional value cataloged on LC cards. Arranged by title with subject index. (Note: former title was Motion Pictures and Filmstrips.)

16 mm Films Available for Purchase and Rental in the United States. New York: National Film Board of Canada, 1973. 95 pp. Free.

Lists and describes films produced by the National Film Board of Canada. Arranged under broad topics with entries bearing a one-paragraph annotation.

+Themes: Short Films for Discussion. William Kuhns. Dayton, Ohio: George A. Pflaum, 1968. 207 pp. $9.00.

Looseleaf format with each page covering a film title. Gives synopsis of film, suggestions for use, and questions for discussion. An idea book for public library film programming.

Reviews - Periodicals and Indexes - Film

Catholic Film Newsletter. Division for Film and Broadcasting, U.S. Catholic Conference, Suite 4200, 405 Lexington Avenue, New York, N.Y., 10017. Bimonthly. $8.00.

Reviews current theatrical films.

EFLA Evaluations. Educational Film Library Association. 17 West 60th Street, New York, N.Y., 10023. Price is on sliding scale.

A review source on cards which is a major and important review effort covering 300 or more educational films per year.

EFLA Film Evaluation Guide, 1946-1965. New York: Educational Film Library Association, 1965. 528 pp. $30.00. Supplement 1965-67. 1968. 535 pp. $12.00. Supplement 1967-71. 1972. 131 pp. $12.00.

Collections of reviews of 16 mm films organized by annotated titles with subject access. (Note: EFLA publishes the reviews in Sightlines and EFLA Evaluations card service.)

*+Film Library Quarterly. Film Library Information Council. 17 West 60th Street, New York, N.Y., 10023. Quarterly. $8.00 with membership.

Reviews films and books related to motion pictures. Also features articles on filmmakers, films, and suggestions on library programming. Addressed to film specialists in public libraries. Recommended.

Film News. Film News Company. 250 West 57th Street, New York, N.Y., 10019. Bimonthly. $6.00.

Useful for film reviews, literature surveys, and news on equipment. Although the journal is addressed mainly to schools, public librarians will find it a good investment.

Film Review Index. Monterey Park, Calif.: Audiovisual Associates, 1970 - . Quarterly. $30.00/yr.

Index to critical reviews of educational films from all major publications. Looseleaf format.

Landers Film Reviews. Landers Associates. Box 69760, Los Angeles, Calif., 90069. 9/yr. $35.00.

"The Kirkus of the 16 mm educational film world," writes Katz. In looseleaf format with fairly long, well-written reviews. Essential for film purchasing; useful for rental ordering.

* Sightlines. Educational Film Library Association, Inc. 17 West 60th Street, New York, N.Y., 10023. 5/yr. $8.00.

Features articles on all media formats. Contains review section on 8 mm and 16 mm film.

Super-8 Filmmaker. PMS Publishing Company, Inc. 342 Madison Avenue, New York, N.Y., 10017. 6/yr. $6.00.

How-to-do-it tips and reviews of new 8 mm films, loops, videotapes, and filmmaking books. Recommended for public librarians who plan to purchase 8 mm films.

+ Administering an Instructional Film Program: A Handbook for the Building Audiovisual Coordinator. Charles St. Louis and Thomas G. Lee. ERIC DRS, 1970. 42 pp. MF, $0.65; HC, $3.29. (ED 044 937)

Presents a model for ordering, booking, screening, and evaluating films.

The Complete Guide to Film Study. G. Howard Poteet. Urbana, Ill.: National Council of Teachers of English, 1972. 242 pp. $4.72.

Emphasis on film as an art with suggestions on how to use film in English classes. Useful for library programming ideas.

A Curriculum in Film. John S. Katz, Curt Oliver, and Forbes Aird. Toronto, Canada: Ontario Institute for Studies in Education, 1972. 130 pp. $3.85.

Discusses a film-study project combining study of film with that of literature. Provides a glossary of film terms.

+ Film Library Techniques: Principles of Administration. Helen P. Harrison. New York: Hastings House, 1973. 277 pp. $16.50.

A handbook oriented to specialized and archival film libraries. Useful sections for public libraries are film handling, selection policies, information retrieval, copyright and budgeting and costs. Addressed to British users.

+ Film Study, A Resource Guide. Frank Manchel. Cranbury, N.J.: Fairleigh Dickinson Press, 1973. $18.00.

Meant to assist teachers in planning courses on film study. Covers all types of film with extensive, annotated references to film titles and further reading. Those involved in film programming will find here an invaluable tool.

Guidebook to Film; An Eleven in One Reference. Ronald Gottesman and Harry M. Geduld. New York: Holt, Rinehart and Winston, 1972. 230 pp. $6.95.

Briefly annotates sources useful in film study and production. Includes directories of museums, archives, and film schools; film distributors; sources of equipment; bookstores; film organizations; and film festivals.

+Leading Film Discussions. Madeline Friedlander. New York: League of Women Voters, 1972. $2.00.

Deals with planning effective programs and training leaders. Includes information on films and film sources.

*+Manual of Film Evaluation. Emily S. Jones. Rev. ed. New York: Educational Film Library Association, 1974. $5.00.

Outlines film evaluation procedures with a special section on Evaluation Workshops.

+Using Films: A Handbook for the Program Planner. New York: Educational Film Library Association, 1967. 130 pp.

A collection of articles by librarians, film makers, and others involved in various uses of the film. Identifies major film organizations and festivals. Emphasis is on community use.

+Brandon, Tom. "Film and the Public Library." Film Library Quarterly, 5:9-16 (Fall, 1972).

+ "Building the Program," Film Library Quarterly, 7:8-85 (Nos. 3 & 4, 1974).

+Bukalski, Peter J. "Collecting Classic Films." American Libraries, 2:475-79 (May, 1971).

+Clark, Joan E. "Selection and Presentation of Films and Film Programs for Adults; with List of Suggested Film Programs." Bookmark, 27:159-63 (January, 1968).

Cory, Patricia B. "Public Library Film Services: From Start Till Now." Film News, 23:5-6 (June/July, 1966).

+Eisler, H. Michael. "The 8 mm Muddle: Things Are More Standard Than They Seem." Previews, 1:5-7 (September, 1972).

+ "Films in Public Libraries," Drexel Library Quarterly, 2:93-198 (April, 1966).

Issue of ten articles devoted to topic. See especially Emily Jones, "Backgound and Philosophy of Film Library Service," pp. 102-110.

+Forsdale, Louis, et al. "'8' The Paperback of Films." Film Library Quarterly, 2:8-17 (Winter, 1968/69).

+Goldman, Frederick. "A Traveling Film Festival." Previews, 2: 7-13 (October, 1973).

+LeClercq, Anne. "Featuring Films: A Children's Librarian's Programmatic View." Library Journal, 97:1509-1510 (April 15, 1972).

Myers, Nat C. "The Story of 8 mm Cartridges." Educational Screen and Audiovisual Guide, 49:10-11, 15 (September, 196

+Parlato, Salvatore J. "Films and Words: A Guide to Programming Non-Verbal Films." Previews, 1:3-11 (February, 1973).

+Rosenberg, Victor and Howard White. "Films in Reference Service." Previews, 2:20-23 (September, 1973).

+Samuels, Charles T. "Cinema in the Sixties." American Libraries, 2:461-73 (May, 1971).

+Spehr, Paul. "Feature Films in Your Library." Wilson Library Bulletin, 44:848-55 (April, 1970).

Indexes/Directories/Bibliographies - Video

+Catalogue of Programs on Videocassette, 1974-75. Washington, D.C.: Public Television Library, 1974. 63 pp. Free.

PTL is a national exchange library for "programs produced by individual public television stations." Also sponsored "Watch-a-book" Project with public libraries. This Catalog lists over 1,000 programs arranged by general subject category.

+Guide Book: Television Instruction, 1975. Bloomington, Ind.: Agency for Instructional Television, 1975. 36 pp. Free.

Lists telecourses available from the Agency. Also includes information about AIT (formerly the National Instructional Television Center).

Index to Educational Videotapes. NICEM. $16.50.

(For annotation, see Part I, "Indexes/Directories/Bibliographies - Single Subject.")

+Local Origination Directory. Washington, D.C.: National Cable Television Association, 1974. $4.00.

Lists over 500 cable systems involved with local origination programming. Gives number of subscribers, types of equipment, types of programs, hours of programming and tape/film formats.

+ Recorded Visual Instruction, 1973. Lincoln, Neb.: University of Nebraska. Annual. 184 pp. Free.

Describes videotapes, videocassettes, and films available through purchase or rental from the Great Plains National Instructional Television Library. Indexed by subject and grade level.

+ Television Programs of the Maryland Center for Public Broadcasting; Available on Videotape and Film. Owings Mills, Md.: The Center, 1974. Free.

Descriptive listing of programs available for sale or rent on videocassette and all videotape widths. Includes series: "Wall $treet Week," "Consumer Survival Kit," "Dialogue of the Western World" (interviews on the "great books" with such guests as Herman Wouk and Charles Percy), and "Designing Women" (29 programs giving step-by-step instruction in sewing techniques).

Video Exchange Directory. Intermedia. Box 8690, Station H. Vancouver, British Columbia, Canada.

Guide to video access groups in United States and Canada.

*+ Videoplay Program Source Guide. 3rd ed. Ridgefield, Conn.: C.S. Tepfer, 1974. 32 pp. $2.50.

Lists more than 140 distributors of videocassette programs. Entries cover types of programs offered and typical prices.

Periodicals/Newsletters - Video

+Access - Challenge for Change Program. National Film Board of Canada. P. O. Box 6100, Montreal 101, Quebec, Canada. 4/yr. Free.

Highly praised newsletter from the NFB video program.

+ Advanced Technology/Libraries. Knowledge Industry Publications. Tiffany Towers, P. O. Box 429, White Plains, N.Y., 10602. Monthly. $36.00.

Newsletter covering copyright, library automation, computerized information access, library legislation, and latest developments on nonprint materials in libraries.

Blue Sky. P. O. Box 791, Boulder, Colorado, 80302. Bimonthly. $5.00/individuals; $10.00/institutions.

Cable and community television newsletter for the Rocky Mountain region.

Broadcasting - Cable Consumer Newsletter. Room 81, 289 Park Avenue South, New York, N.Y., 10010. Free upon request.

Gives news on recent developments in cable regulation and litigation.

Cable Information. Broadcasting and Film Commission. National Council of Churches. 475 Riverside Drive, New York, N.Y., 10027. Monthly. $12.00.

Cable television news for educators, churchmen, and community participants. One of the better national newsletters in the field.

*+ Cable Libraries. Ridge Field, Conn.: C.S. Tepfer Publishing Company. Monthly. $15.00/yr.

An invaluable resource for libraries thinking of video, the newsletter is endorsed by the American Library Association, Information Science and Automation Division. Devoted specifically to the information needs of librarians, issues cover state-of-the-art editorials and news, software sources, conferences and workshops, and funding. Each number includes a bibliography.

Cable Lines. Cable Communications Resource Center. 1900 L Street, Washington, D.C., 20036. Monthly with membership.

State-of-the-art information on cable television in the U.S. Devoted to minority involvement in communications, especially cable.

Cable Report. Association of Working Press, 11 East Hubbard, Chicago, Ill., 60611. $10.00.

Good coverage of the politics of franchising. A publication grown out of the Chicago Journalism Review.

Community Video Report. Washington Community Video Center. P. O. Box 21068, Washington, D.C., 20009. 4/yr. $4.00/ individuals; $12.00/institutions.

Well-organized and informative newsletter covering hardware, sources of software, and reviews of new video publications.

Connecticut Cable Clips. Cable Information Services, Connecticut State Library. 231 Capitol Avenue, Hartford, Conn., 06115. Weekly newsletter. Contributions.

"News and commentary in the single-sheet publication are selected and edited for their relevance to the development of public service uses of cable communications in Connecticut."

+ CVRP Patch Panel. San Francisco Public Library, San Francisco, Calif., 94102. 10/yr. $20.00/institutions; $10.00/individuals.

Newsletter of the California Video Resource Project. Reviews video equipment and videotapes.

*+ Educational and Industrial Television. C.S. Tepfer Publishing Company, Inc. 607 Main Street, Ridgefield, Conn., 06877. Monthly. $10.00.

Provides reviews of videotapes and television equipment. Aimed primarily at educational broadcasters, the journal is essential to public libraries subscribing to instructional television services.

Joint Media Productions. John Muir Publications. P. O. Box 801, Mill Valley, Calif., 94941.

Catalog featuring activities of media groups.

Midwest Video News. WIDL Video. 5875 Lincoln Avenue, Chicago, Ill., 60659. Monthly. $4.00/yr.

Newsletter on video/cable activities in the Midwest. Intended for libraries, schools, community video groups, cable companies, and others interested in video.

NCTA Bulletin. National Cable Television Association. 918 Sixteenth Street NW, Washington, D.C., 20006. Biweekly. Free.

Public relations instrument of the cable industry trade association. Reports news to those running CATV systems, including coverage of copyright, FCC, and Congressional activities.

+ Notes from the Center. Cable Television Information Center. 2100 M Street NW, Washington, D.C., 20037. 4/yr. Free.

Newsletter announcing current developments in cable and its regulation.

Radical Software. Gordon and Breach, Inc. One Park Avenue, New York, N.Y., 10016. 9/yr. $12.50/individuals; $25.00/ libraries.

Emphasizes cable television and videotaping with "consciousness-raising" regarding media-to-the-people theme. Features valuable exchange information on a how-to-do-it level.

Synergy Access. 21st Century Media. 606 Fifth Avenue East, Northport, N.Y., 11731. Bimonthly. $5.00.

A "global newsletter on futuristic communications, media, and networking."

Teachers Guides to Television. Box 564. Lenox Hill Station, New York, N.Y., 10021. 2/yr. $3.50.

Useful for television discussion groups in the library and as a study guide to programs of educational value on commercial television. Issues include fourteen programs each with questions, suggested activities, bibliography, and list of related audiovisual materials.

Videoplay Report. C.S. Tepfer Publishing Company, Inc. 607 Main Street, Ridgefield, Conn., 06877. Biweekly. $40.00.

Newsletter of interviews and analyses on videocassettes, cartridges, and other video formats. Announces new programs.

Videoplayer. Videoplayer Publishing Company, Inc. Suite 213, 13273 Ventura Boulevard, Studio City, Calif., 91604. Monthly. $10.00.

Contains articles aimed at users of video equipment and programs. Evaluates playback equipment.

Organizations for Sources of Additional Information - Video

Cable Advisory Service. Office of Communication. United Church of Christ. 289 Park Avenue South, New York, N.Y., 10010.

Provides field advice.

Cable Communications Resource Center. 1900 L Street NW, Washington, D.C., 20036.

An information clearinghouse for minority group use of cable television.

Cable Information Service. National Council of Churches. Broadcasting and Film Commission. Room 852, 475 Riverside Drive, New York, N.Y., 10027.

Provides services to the general public.

+Cable Television Information Center. 2100 M Street NW, Washington, D.C., 20037.

Created by the Ford and Markle Foundations to aid community officials and the public in setting policies and procedures for cable television. Part of its service is a publication series including such titles as A Suggested Procedure, A Guide to Federal Regulation, Cable: An Overview, Bibliocable, A Glossary of Cable Terms, The Uses of Cable Communications, FCC Rules and Reconsideration, Educational Uses of Cable Television, and Local Government Uses of Cable Television. Services and publications are available for a one-time subscription fee of $40.00. The Center's library has the most extensive collection of cable materials in the country and publishes an acquisitions list arranged by subject which is available free to libraries.

Citizens' Communications Center. 1914 Sunderland Place NW, Washington, D.C., 20036.

"A public interest law firm ... to help people who want to improve the service they receive from broadcasters and cable operators."

Publi-Cable, Inc. 1201 Sixteenth Street NW, Washington, D.C., 20036.

The American Library Association is affiliated with this consortium which describes itself as "organizations and individuals representative of various educational, public service, voluntary, and community groups concerned with protecting the public interest in the growth and development of cable communications, particularly its non-commercial possibilities." Services include a clearinghouse of cable information for community groups, resource persons for public meetings concerning cable, and position papers on current cable issues. Dues: $100.00/organization; $10.00/individual.

Television Information Office. 745 Fifth Avenue, New York, N.Y., 10022.

Established in 1959 and supported by the three major television networks (ABC, CBS, NBC), commercial stations, and the National Association of Broadcasters. Write for free list of publications which range in price from $0.15 to $1.65.

Manuals/Guides - Production and Hardware - Video

*+ The Access Workbook. New York: Alternate Media Center, New York University, 1974. 3 volumes (2 in looseleaf). $35.00.

"These reference books provide what is probably the richest source to appear in print on community videotape and cable TV workshops, and on the craft of half-inch video. This will be a must for all libraries that are involved in video projects which are providing video information to their communities. Copyright in the book states that material may be copied for use if it is for nonprofit purposes. The two main books are in looseleaf so that the Alternate Media Center can send subscribers new sections to update the basic information. An exceptionally practical series of guides." (Annotation from Film Library Quarterly, 7:90 (Nos. 3 and 4, 1974).)

+ Community Access Video. H. Allan Fredericksen. 695 30th Avenue, Apartment E, Santa Cruz, Calif., 95060, 1972. 60 pp. $3.00.

Valuable hints on what to do and how to do it in regard to video production and hardware.

Guerrilla Television. Michael Shamberg. New York: Holt, Rinehart and Winston, 1971. $3.95, paper.

A guide to the uses and politics of portable video equipment.

*+ Introducing the Single-Camera VTR System: A Layman's Guide to Videotape Recording. Grayson Mattingly and Welby Smith. New York: Charles Scribner, 1973. 150 pp. $8.95.

An easy-to-understand production manual on half-inch videotape recording equipment including the "portapak." Convenient trouble-shooting charts and glossary.

+ The Spaghetti City Video Manual: A Guide to Use, Repair and Maintenance. Videofreex. New York: Praeger, 1973. $7.95.

Techniques of Television Production. Gerald Millerson. New York: Hastings House. $7.50, paperback.

A thorough technical introduction to production methods, sets, titling, and lighting effects.

Television Production Handbook. Herbert Zettl. Belmont, Calif.: Wadsworth, 1968. $9.95.

A basic textbook used in many beginning television production courses.

*+ VideoTools. Cyril Griffin and Paula Jeffe. 2nd ed. New York: CTL Electronics, 1974. $5.00.

A consumer's guide that illustrates, describes, and compares different models of half-inch and three-fourths-inch video equipment. Includes tips on maintenance and video accessories. Highly recommended.

Manuals/Guides - Video

+Cable: An Overview. Washington, D.C.: Cable Television Information Center, 1972. $2.50.

Explains what cable is and how it works. Gives a brief history of its technological and regulatory development. (For other titles in the series, see Cable Television Information Center under "Organizations: Sources of Additional Information - Video."

Cable Television, A Guide to Citizen Action. Monroe Price and John Wicklein. New York: United Church of Christ, 1972. 200 pp. $2.95 (or one copy free to each community).

Discusses potential cable services and offers recommendations for obtaining such services. Includes a bibliography, the FCC regulations, and sample franchise statements.

*+ Cable TV Information Packet. Chicago: ALA, Information Science and Automation Division, 1973.

Contains thirteen documents selected to aid libraries that are video beginners. Among the contents are an excellent annotated bibliography, a glossary of terms, an inventory of libraries active in cable, and various position plans and papers for public libraries.

Cable: The Immediate Future. (Ten-minute film.) Produced by Charles Eames. Distributed by the Cable Television Information Center, Washington, D.C. $50.00, prepaid. Rental from the Distribution Branch, National Audio Visual Center, General Services Administration, Washington, D.C., 20409. $7.50/three days.

Cabletters Series. Institute of Public Service, University of Connecticut, Storrs, Conn., 06268, 1974. Single pamphlet copies, free; multiple copies, $0.25 each.

Includes the following titles: How Cable Television Works, Developing Your Own TV Programs (Parts I & II), Municipal Responsibility in Cable, Cable Lexicon (10 pp.), and Cable and the Social Services.

CATV: A History of Community Antenna Television. Mary Alice Mayer Phillips. Northwestern University Press, Evanston, Ill., 1972. 209 pp.

Gives an historical overview of the phenomena of cable television with emphasis on regulatory concern. Adapted from the author's dissertation.

+ CATV and Its Implications for Libraries. Cora E. Thomassen, ed. Allerton Park Institute No. 19. Urbana, Ill.: University of Illinois, Graduate School of Library Science, 1974. 91 pp.

Proceedings of a conference sponsored by the Illinois State Library and the University of Illinois Graduate School of Library Science. Contains nine articles ranging from cable franchising problems and video policy statements to public access workshops and cable challenges for libraries.

\+How to Plan an Ordinance. Washington, D.C.: Cable Television Information Center, 1972. 85 pp. $6.50.

Explains FCC rules and shows ways to draft local ordinances. (For other titles in series, see Cable Television Information Center under "Organizations: Sources of Additional Information - Video.")

On the Cable. Sloan Commission on Cable Communications. New York: McGraw Hill, 1971. $2.95.

Recommendations of the Commission regarding the future of cable and federal, state, and municipal regulation.

*+ Rand Cable Television Series. Walter S. Baer, ed. Santa Monica, Calif.: Rand Corporation.

A series intended for public officials, educators, and community citizens concerned with cable television. Volume One is useful as a basic handbook with a glossary and bibliography. Titles include:

R-1133-NSF Cable Television: A Handbook for Decisionmaking.
R-1134-NSF A Summary Overview for Local Decisionmaking.
R-1135-NSF The Process of Franchising. $3.00.
R-1136-NSF Citizen Participation in Planning. $2.00.
R-1137-NSF Technical Considerations in Franchising Major Market Systems.
R-1138-NSF A Guide to Federal Regulations.
R-1139-NSF Citizen Participation After the Franchise.
R-1140-NSF Applications for Municipal Services.
R-1141-NSF A Guide to the Technology.
R-1142-NSF Making Public Access Effective.
R-1143-NSF Uses in Education.
R-1144-NSF A Guide for Education Planners.

*+ VideoTools. Cyril Griffin and Paula Jeffe. 2nd ed. New York: CTL Electronics, 1974. $5.00.

A consumer's guide that illustrates, describes, and compares different models of half-inch and three-fourths-inch video equipment. Includes tips on maintenance and video accessories. Highly recommended.

Manuals/Guides - Video

+Cable: An Overview. Washington, D.C.: Cable Television Information Center, 1972. $2.50.

Explains what cable is and how it works. Gives a brief history of its technological and regulatory development. (For other titles in the series, see Cable Television Information Center under "Organizations: Sources of Additional Information - Video."

Cable Television, A Guide to Citizen Action. Monroe Price and John Wicklein. New York: United Church of Christ, 1972. 200 pp. $2.95 (or one copy free to each community).

Discusses potential cable services and offers recommendations for obtaining such services. Includes a bibliography, the FCC regulations, and sample franchise statements.

*+ Cable TV Information Packet. Chicago: ALA, Information Science and Automation Division, 1973.

Contains thirteen documents selected to aid libraries that are video beginners. Among the contents are an excellent annotated bibliography, a glossary of terms, an inventory of libraries active in cable, and various position plans and papers for public libraries.

Cable: The Immediate Future. (Ten-minute film.) Produced by Charles Eames. Distributed by the Cable Television Information Center, Washington, D.C. $50.00, prepaid. Rental from the Distribution Branch, National Audio Visual Center, General Services Administration, Washington, D.C., 20409. $7.50/three days.

Cabletters Series. Institute of Public Service, University of Connecticut, Storrs, Conn., 06268, 1974. Single pamphlet copies, free; multiple copies, $0.25 each.

Includes the following titles: How Cable Television Works, Developing Your Own TV Programs (Parts I & II), Municipal Responsibility in Cable, Cable Lexicon (10 pp.), and Cable and the Social Services.

CATV: A History of Community Antenna Television. Mary Alice Mayer Phillips. Northwestern University Press, Evanston, Ill., 1972. 209 pp.

Gives an historical overview of the phenomena of cable television with emphasis on regulatory concern. Adapted from the author's dissertation.

+ CATV and Its Implications for Libraries. Cora E. Thomassen, ed. Allerton Park Institute No. 19. Urbana, Ill.: University of Illinois, Graduate School of Library Science, 1974. 91 pp.

Proceedings of a conference sponsored by the Illinois State Library and the University of Illinois Graduate School of Library Science. Contains nine articles ranging from cable franchising problems and video policy statements to public access workshops and cable challenges for libraries.

\+How to Plan an Ordinance. Washington, D.C.: Cable Television Information Center, 1972. 85 pp. $6.50.

Explains FCC rules and shows ways to draft local ordinances. (For other titles in series, see Cable Television Information Center under "Organizations: Sources of Additional Information - Video.")

On the Cable. Sloan Commission on Cable Communications. New York: McGraw Hill, 1971. $2.95.

Recommendations of the Commission regarding the future of cable and federal, state, and municipal regulation.

*+ Rand Cable Television Series. Walter S. Baer, ed. Santa Monica, Calif.: Rand Corporation.

A series intended for public officials, educators, and community citizens concerned with cable television. Volume One is useful as a basic handbook with a glossary and bibliography. Titles include:

R-1133-NSF	*Cable Television: A Handbook for Decisionmaking.*
R-1134-NSF	*A Summary Overview for Local Decisionmaking.*
R-1135-NSF	*The Process of Franchising. $3.00.*
R-1136-NSF	*Citizen Participation in Planning. $2.00.*
R-1137-NSF	*Technical Considerations in Franchising Major Market Systems.*
R-1138-NSF	*A Guide to Federal Regulations.*
R-1139-NSF	*Citizen Participation After the Franchise.*
R-1140-NSF	*Applications for Municipal Services.*
R-1141-NSF	*A Guide to the Technology.*
R-1142-NSF	*Making Public Access Effective.*
R-1143-NSF	*Uses in Education.*
R-1144-NSF	*A Guide for Education Planners.*

+A Short Course in Cable. Office of Communication, United Church of Christ. 289 Park Avenue South, New York, N.Y., 10010, 1974. 13 pp. Free.

A brochure written in layman's terms for the beginner interested in cable. Gives quick question-answer type information and discusses community supervision of CATV. Lists a twelve-item bibliography and six organizations to consult for further help.

Telecommunications and the Public Interest. Report of the Joint Committee on Telecommunications. 1116 Ninth Street, Room 58, Sacramento, Calif., 95814, December, 1974. Free.

Results of a study which was to examine "current and potential use of telecommunications systems in California and to suggest ways in which the State can meet present and future needs in these areas."

*+ Video and Cable Communications: Questions and Alternatives for Librarians. American Library Association, Video/Cable Study Committee, July, 1974. 66 pp. (mimeograph).

The report, available from the American Library Association Order Department, is essential for libraries contemplating video service. An overview and guide to sources of information on cable systems, video technology, community education regarding cable, and libraries that have "experienced" video.

*+ Video Information Packet. San Francisco Public Library, Civic Center, San Francisco, Calif., 94102. $2.00 prepaid.

Includes documents leading to the development of the California Video Resource Project (CVRP):

SFPL Video Center Policy Statement, February 6, 1973, 4 pp.
Working Paper for the Revision of San Francisco's Cable Franchise, September 1, 1973, 18 pp.
Critique of Working Paper by Cable Television Information Center, October 9, 1973, 5 pp.
"San Francisco Live Wires or How Participatory Management Can Really Work," Synergy, Issue 42 (Winter, 1973) 3 pp. (Reprint).
"Video-Sphere -- Quo Vadis, A Survey of the Cable Community," Booklegger, Vol. 1 (Jan/Feb, 1974) 2 pp. (Reprint).
Programming for Cable Television in San Francisco; A Community Survey Form and Tabulation. May, 1974, 9 pp.
Testimony Before the California Legislature Joint Committee on Telecommunications, Feburary 22, 1974. 3 pp.
Samples of graphics for municipal and public workshops.
California Video Resource Project: Allow Us to Introduce Ourselves, January, 1975. 2 pp.

+ What Every Librarian Should Know About Cable TV (and Video Production) ... Before It's Too Late; A Critical Annotated Bibliography of Basic Sources. Louis C. Hall. Urbana, Ill.: Graduate School of Library Science, University of Illinois, June, 1973.

The Wired Nation. Ralph Lee Smith. Rev. ed. New York: Harper and Row, 1972. 128 pp. $1.95, paperback.

A projected future for cable with a critique of FCC's paternal attitude toward the broadcasting industry. Contains an annotated bibliography.

For additional manuals, guides, and articles, see Brigitte L. Kenney, "Annotated Bibliography on Cable Television for Librarians," (April, 1974), one of the documents in Cable TV Information Packet, ALA.

Articles - Video

+ Baker, Howard H. "TV Tapes as Research Materials," American Libraries, 2:951-52 (October, 1971).

+ Burke, J.G. and M.C. Lux. "Coming Through Your Front Door: Prerecorded Videocassettes," American Libraries, 1:1069-1073 (December, 1970).

+ "Cable," Synergy, 38:23-26 (September, 1972).

A bibliographic essay.

Childs, Charles W. "Portable Videotape and CATV in Appalachia," Educational and Industrial Television, 5:16-17+ (June, 1973).

Project report on training people in rural areas to videotape their concerns.

+ "Community Access Cable TV for Wyoming Residents," American Libraries, 4:661-662 (December, 1973).

+ Dale, Brian. "Cable Television and Large Public Libraries: The State-of-the-Art in Canada," Canadian Libraries, 29:22-25 (Summer, 1972).

+ Dowlin, Kenneth. "Can a Library Find Happiness in the Big Cruel World of Television?" Wilson Library Bulletin, 47:763-767 (May, 1973).

+ Dowlin, Kenneth. "CATV + NCPL = VRS," Library Journal, 95:2768-70 (September 1, 1970).

Video reference service at the Natrona County Public Library, Casper, Wyoming.

Educational Television, 1972. ERIC DRS, 1972. 21 pp. MF, $0.65; HC, $3.29.

An overview of ETV, how licenses are granted, and sources for further information.

+ Feldman, Seth. "Programming Video," Film Library Quarterly, 7:91-102 (Nos. 3 and 4, 1974).

Purpose is to "present a few basic guidelines to the acquisition of video equipment and trends in equipment development; give some sources of the more interesting work in the medium; and suggest some options for video presentation."

+ "Get into the CATV Picture: ALA Urges Libraries," Library Journal, 96:3709-10 (November 15, 1971).

+ Heddle, James. "'All Watched Over by Machines of Loving Grace': A Cheerful Guide to Portable Video," Film Library Quarterly, 6:9-19 (Fall, 1973).

Hollowell, Mary Louise. "The Libraries' Growing Use of Video Technology and Cable TV," Broadcast Management Engineering, 9:10-16 (November, 1973).

Describes specific libraries undertaking video activities.

Kalba, Kas. "The Cable Fable," Yale Review of Law and Social Action 2. (Spring, 1972), entire issue.

Contents include twelve articles on such topics as pay-TV, half-inch video production, public access, cable franchises, and invasion of privacy.

*+ Kenney, Brigitte L., ed. "Cable Television for Librarians," Drexel Library Quarterly, Vol. 9, nos. 1 and 2 (Jan-April, 1973).

Proceedings of a conference "to acquaint librarians ... with current developments in the cable field." Contains articles on hardware, user needs, cable regulations, and a cable primer. A basic acquisition for libraries considering video.

+ Kenney, Brigitte L. and Frank W. Norwood. "CATV: Visual Library Service," American Libraries, 2:723-726 (July/August, 1971).

Describes steps libraries should take to make CATV services available.

+ "Library - CATV Breakthrough," American Libraries, 5:14 (January, 1974).

Mobile Public Library in Alabama named as CATV agency.

+ Martin, Arthur J. "Getting Hooked on Cable TV: Present Status and Potential Effects," Previews, 1:3-7 (March, 1973).

Includes an annotated bibliography.

+ Molenda, Michael. "Five Big Questions About Cable Television," School Libraries, 21:20-28 (Summer, 1972).

Schools and CATV utilization is discussed. Annotated bibliography.

+ Moskal, Stephen L. "Programming on CATV: The Joliet Story," Illinois Libraries, 56:199-200 (March, 1974).

+ "New Media Services: Cable TV and Video in the Public Library," Film Library Quarterly, 5:6-25 (Summer, 1972).

Issue contains six articles on topic.

+ Peyser, Jay R. "Guerrilla Television in the Public Library," Library Journal, 98:1342-1345 (April 15, 1973).

Describes the Huntington Public Library's Video Project in New York.

*+ "Resolution on Video-Cable Library Services," American Libraries, 4:226 (April, 1973).

Adopted by the American Library Association, the resolution urges library involvement in cable.

+ Sager, Donald J. "Mobile and the Cable," Library Journal, 98: 501-504 (February 15, 1973).

Video reference service in Alabama.

*+ Stoney, George C. "Cable Television: Should Librarians Get Into the Act?" Film Library Quarterly, 7:85-90 (Nos. 3 and 4, 1974).

Some worthwhile, up-to-date cautionary advice that is illustrated with descriptions of library experiences with video.

+ Suggestions Toward a Small Video Facility. Richard Stephens and Don Hallock. ERIC DRS, 1973. 41 pp. MF, $0.65; HC, $3.29.

Covers equipment, design, and operating principles.

+ "Video Experiment," American Libraries, 5:66 (February, 1974).

Fort Wayne Public Library, Indiana, experiments with videotape.

AUDIO RECORDS: TAPE AND DISC

Indexes/Directories/Bibliographies - Disc

+ Basic Record Repertoire for Small Libraries. School of Library Science, Paper Number 2. Tucson, Ariz.: University of Arizona, College of Education, Bureau of Educational Research and Service, 1970. $1.00.

Chicorel Index to the Spoken Arts on Discs, Tapes, and Cassettes. New York: Chicorel Library Publishing Corporation, 1973. $42.50.

Lists major works. Most useful for its indexes (e.g., album title, performer, author, and subject).

Index to Educational Records. 2nd ed. NICEM. $34.50.

(For annotation, see Part I, "Indexes/Directories/Bibliographies - Single Subject".)

International Bibliography of Discographies: Classical Music and Jazz and Blues, 1962-1972; A Reference Book for Record Collectors, Dealers, and Libraries. David E. Cooper. Littleton, Colo.: Libraries Unlimited, 1975. 272 pp. $13.50.

Discographies in 21 languages from 37 countries are represented. A comprehensive tool.

+ Library of Congress Catalog: Music and Phonorecords. Washington, D.C.: Library of Congress, Card Division, 1953 to date. Semi-annual with annual cumulations. $20.00.

Musical and non-musical records which cover all subject fields currently received by the Library of Congress and other libraries participating in its cooperative cataloging program. Arranged alphabetically by composer or author with subject index.

Phonolog. Trade Service Publications. P. O. Box 3308, Terminal Annex, Los Angeles, Calif., 90054. Weekly. $135.00.

A loose-leaf listing separated into classical and popular music with sections for special categories (e.g., Hawaiian, Latin American, Sonata, Symphony). Main entry is by title but artist listings are also provided. Includes LP's, 45 rpms, cassettes, and cartridge tapes. Features analytical entries for both classical and popular music collections. The "BIP" of the recording industry.

+Recordings for Children: A Selected List of Records and Cassettes. 3rd ed. New York Library Association, Children and Young Adult Services Section. New York: New York Library Association, 1972. $2.50, paper.

Annotated list of musical and non-musical recordings for preschool to age thirteen. A useful tool.

+Records and Cassettes for Young Adults: A Selected List. New York: New York Library Association, Children and Young Adult Services Section, 1972. 52 pp. $2.50.

Useful as a buying guide for librarians, the annotated list includes musical and non-musical recordings.

+Records for Children. Enoch Pratt Free Library, Publications Department. 400 Cathedral Street, Baltimore, Md., 21201. 1970. 61 pp. $0.50.

An annotated list of story and music recordings for young children.

+Schwann Children's Records. Boston: W. Schwann. Annual. 16 pp. $0.35.

Includes records and tapes available as of November of each year. For preschool through high school. Popular music is not covered.

*+Schwann Record and Tape Guide. W. Schwann, Inc. 137 Newbury Street, Boston, Mass., 02116. Monthly. $8.50.

Lists all available records and most tapes together with buying information. (Request from Schwann their pamphlet ($0.15) listing classical masterworks to be included in any basic collection.)

*+Spoken Records. Helen Roach. 3rd ed. Metuchen, N.J.: Scarecrow Press, 1970. 288 pp. $7.50.

Selections based on "excellence in execution, literary or historical merit, interest and entertainment value ... with an attempt to include those items which may prove to be of permanent value." Includes eleven short papers by experts on spoken recordings.

Commercial Sources of Spoken Word Cassettes. Library of Congress, Division for the Blind and Physically Handicapped.

Provides prices and annotations.

+Directory of Spoken-Voice Audio Cassettes. Cassette Information Services. Box 17727 Fay Station, Los Angeles, Calif., 90057. $5.00.

A non-evaluative, subject-arranged guide to cassettes. Includes distributors not likely to be found elsewhere.

*+Educator's Guide to Free Tapes, Scripts, and Transcriptions. Randolph, Wisc.: Educator's Progress Service, 1974. $9.50.

(For annotation, see Part II, "Guides to Free Materials.")

Harrison Tape Guide. Weiss Publishing Corporation. 143 West 20th Street, New York, N.Y., 10011. 6/yr. $4.50.

Lists available cassette, eight-track and reel-to-reel tapes in popular, classical, spoken, and other categories.

Index to Educational Audiotapes. 2nd ed. NICEM. $36.50.

(For annotation, see Part I, "Indexes/Directories/Bibliographies - Single Subject.")

*+National Center for Audiotapes, 1970-72 Catalog. Boulder, Colo.: National Center for Audiotapes, 1970. 125 pp. $4.50. 1971 Catalog Supplement. $1.00.

Seven subject headings are used to categorize over 12,000 tapes. Provides full order information including LC subject classification and LC numbers. A sales catalog.

(See also entries above:

Chicorel Index to the Spoken Arts
Recordings for Children
Records and Cassettes for Young Adults
Schwann Children's Records
Schwann Record and Tape Guide)

Indexes to Reviews - Audio Records

Annual Index to Popular Music Record Reviews, 1972. Andrew Armitage and Dean Tudor. Metuchen, N.J.: Scarecrow Press, 1973. $12.50.

This first edition lists reviews of 3,679 recordings indexed from thirty-five magazines. Arranged by type of music (e.g., rock, popular religious music, band, ethnic music), 7,307 reviews are compiled. Highly recommended.

* Record and Tape Reviews Index, 1972. Antoinette O. Maleady. 2nd ed. Metuchen, N.J.: Scarecrow Press, 1973. $12.50. Annual.

Indexes 2,188 recordings arranged by composer, music in collections, and spoken recordings. Covers reviews in eighteen periodicals.

Reviews - Periodicals - Audio Records

American Record Guide. Box 319, Radio City Station, New York, N.Y., 10019. Monthly. $6.00.

Probably the best source for critical reviews of classical music and drama recordings. May issue also features book reviews in field of music.

Association for Recorded Sound Collections Journal. c/o Rodgers and Hammerstein Archives. 111 Amsterdam Avenue, New York, N.Y., 10019. Monthly. $6.00.

Provides news of recordings developments and critical reviews of classical recordings.

Audio. North American Publishing Company. 134 North Thirteenth Street, Philadelphia, Pa., 19107. $7.00. Monthly.

Provides evaluative reviews of popular, classical and jazz recordings with complete bibliographic information. Katz gives it a second choice rating among general music magazines.

Billboard; The International Music-Record Newsweekly. Billboard Publishing Company. 165 West 46th Street, New York, N.Y., 10036. Weekly. $35.00.

Comprehensive coverage of new performers, tapes, and albums. Includes pop, country, gospel, and classical music. Useful for larger libraries.

+High Fidelity. Billboard Publications, Inc. 165 West 46th Street, New York, N.Y., 10036. Monthly. $7.95.

Includes reviews of classical, folk, jazz, and pop music, as well as equipment. See Stereo Review.

Listening Post. Bro-Dart, Inc. 15255 East Don Julian Road, City of Industry, Calif., 91749. 10/yr. $9.00, and free to record buying customers.

Lists selected recordings which have been favorably reviewed and provides an index to the reviews. Includes spoken word, classical, and rock recordings on disc and cassette tape.

*+Stereo Review. Ziff-Davis Publishing Company. One Park Avenue, New York, N.Y., 10016. Monthly. $7.00.

Reviews classical and popular music (records and tapes) and provides guidance to equipment. Katz indicates SR as first choice over High Fidelity.

Manuals/Guides/Articles - Audio Records

+The Audio-Tape Collection: A Library Manual on Sources, Processing, and Organization. Dale Shaffer. Salem, Ohio: Dale E. Shaffer, 1973. 32 pp. $2.00.

Contents include advantages, sources, physical aspects, organization, and promotion of audiotapes and accompanying equipment.

+Gramophone Record Libraries: Their Organization and Practice. Henry F.J. Currall, ed. 2nd ed. London: Crosbey Lockwood, 1970. (New Librarianship Series)

A collection of twenty-six essays devoted to such topics as rules and regulations for borrowing, cataloging, storage and maintenance, selection, and description of music collections in Britain.

*+Guidelines for Audio Tape Libraries. Boulder, Colo.: University of Colorado, Bureau of Audiovisual Instruction. $1.00.

Discusses minimum standards, equipment specifications, storage and maintenance, evaluation, and record keeping. Defines terms and procedures related to audio materials.

+Recordings in the Public Library. Mary D. Pearson. Chicago, Ill.: ALA, 1963. 153 pp. $4.00.

"Recordings as Library Materials." pages 1-5, and "Planning for the Usefulness of the Collection," pages 117-127 are still noteworthy.

+Berger, Ivan. "Tape Today: Reel-to-Reel, Cartridge, or Cassette?" Saturday Review, 52:49-55 (September 27, 1969).

+Eagan, E. M. "Establishing a Cassette Program for a Public Library." Illinois Libraries, 56:239-43 (March, 1974).

+Egan, Carol M. "Tape Cassette and Framed Art Print Collections in the Public Library." Catholic Library World, 46:52-57 (September, 1974).

+Flippo, Chet. "Country and Western: Some New-Fangled Ideas." American Libraries, 5:185-89 (April, 1974).

An analysis of country and western music with discography.

+Hall, David. "Phonorecord Preservation: Notes of a Pragmatist." Special Libraries, 62:357-362 (September, 1971).

+Higgins, Judith. "Coping with Cassettes." Library Journal, 97: 1511-1515 (April 15, 1972).

+Lawson, Patricia. "Tape Cassettes." Booklist, 70:436 (December 15, 1973).

" ... introductory article on the use of tape cassettes with older and visually impaired patrons ...."

+Limbacher, James L. "Leapin' Lizards: Radio's Back." Previews, 3:5-7 (November, 1974).

Includes list of radio programs on discs and tapes.

+Lissner, John. "Pop/Folk/Jazz: Guideposts to a Basic Record Library." Library Journal, 94:158-61 (January 15, 1969).

+Rosenberg, K.C. "The State of Record Cataloging." Previews, 1:11 (April, 1973).

Critique of Schwann publications.

+Rosenberg, K.C. "Tape Recorders: Open Reel vs. Cassettes." Previews, 1:5-11 (October, 1972).

+Santella, Jim. "The Common Vibration." Library Journal, 95: 3965-3967 (November 15, 1970).

Public libraries and rock music collections.

+Sperker, Ann. "Recordings: The Oral Tradition Revived." Library Journal, 96:3813-3815 (November 15, 1971).

+Sunder, Mary Jane. "Organization of Recorded Sound.. Library Resources and Technical Services, 13:93-98 (Winter, 1969).

+ "Trends in Archival and Reference Collections of Recorded Sound," Library Trends, 21:3-155 (July, 1972).

Issue contains nine articles devoted to topic. Includes "Current Resources for the Bibliographic Control of Sound Recordings" and "Oral History."

+Tudor, Dean. "Play That Ol' Ragtime Revival." Previews, 1:5-17 (December, 1972).

PROJECTED STILL VISUALS:
FILMSTRIPS, SLIDES, OVERHEAD TRANSPARENCIES

Indexes/Directories/Bibliographies - Projected Visuals

+Educational Sound Filmstrip Directory. Audiovisual Division, Dukane Corporation. 8th ed. St. Charles, Ill.: Dukane Corporation, 1974. 16 pp. Free.

A guide to 149 sources for sound filmstrips covering twenty-three subject areas.

*+Educator's Guide to Free Filmstrips. Randolph, Wisc.: Educator's Progress Service, 1974. $9.25.

(For annotation, see Part II, "Guides to Free Materials.")

+Index to Educational Overhead Transparencies. 3rd ed. NICEM. $49.50.

(For annotation, see Part I, "Indexes/Directories/Bibliographies - Single Subject.")

Index to Educational Slide Sets. NICEM. $19.50.

(For annotation, see Part I, "Indexes/Directories/Bibliographies - Single Subject.")

+Library of Congress Catalog: Films and Other Materials for Projection. Washington, D.C.: Library of Congress, Card Division, 1953 to date. Quarterly with annual cummulations. $40.00.

(For annotation, see Part III, "Indexes/Directories/Bibliographies - Films.")

+Index to 35 mm Filmstrips. 4th ed. NICEM. $58.50.

(For annotation, see Part I, "Indexes/Directories/Bibliographies - Single Subject.")

+The Filmstrip Collection: Complete Instructions on How to Process and Organize. Dale Shaffer. Salem, Ohio: Dale E. Shaffer, 1972. 25 pp. $2.00.

A booklet which covers advantages, utilization, sources, evaluation, cataloging, and promotion of filmstrips. Equipment is also discussed.

+Slide Libraries: A Guide for Academic Institutions and Museums. Betty Jo Irvine. Littleton, Colo.: Libraries Unlimited, 1974. 240 pp. $12.50.

Outlines standard acquisition and cataloging procedures, physical facilities and equipment requirements, and patterns for organization and administration. Gives directory-type information for distributors and manufacturers of slides, equipment and supplies.

+Barshop, Ronald. "Focus on Filmstrip Projectors." Previews, 2:5-8 (December, 1973).

+Lennox, Tom. "Slides Acquisitions: A Media Librarian's Problem." Previews, 1:5-11 (November, 1972).

Lists slides series available with a brief annotation. No prices are given.

+Lembo, Diana. "A Stepchild Comes of Age." Library Journal, 92: 3122-3123 (September 15, 1967).

Gives criteria for selecting filmstrips for school use which may also serve in evaluating them for adults.

OPAQUE VISUALS: PRINTS

Indexes/Directories/Bibliographies - Opaque Visuals

Catalogue of Reproductions of Paintings 1860 to 1969. 9th ed. Paris: UNESCO. Distributed by UNIPUB, 1969. 549 pp. $8.50.

Arranged by artist of 1,548 available reproductions. Only those selected by a committee of experts and those which can be purchased individually are included.

Catalogue of Reproductions of Paintings Prior to 1860. Paris: UNESCO. Distributed by UNIPUB, 1972. $9.50, paper.

Supplements entry above.

+Fine Art Reproductions. New York: New York Graphic Society, 1972. $22.75.

Lists 1,500 prints available from the society.

+Fine Arts Market Place, 1973-74. Paul Cummings. New York: Bowker, 1973. 258 pp. Biennial. $16.50, paper.

A directory arranged by subject category (e.g., art dealers, print publishers, art book and museum stores, art book publishers). Includes companies and organizations which produce slides, pictures, and photographs.

+A Guide to Color Reproductions. Margaret Bartran. 2nd ed. Metuchen, N.J.: Scarecrow Press, 1971. 625 pp. $15.00.

A "handbook for the retail print dealer," which organizes "a helpful record of art reproductions available in the United States as of about January 1, 1969." Lists "artists, titles, sizes, prices and sources from catalogs of the better-known picture publishers and distributors in the United States."

+Pictures. Bruce Miller Publications. P. O. Box 369, Riverside, Calif., 92502.

Sample titles include:

- *+Sources of Free and Inexpensive Pictures. 1973. 29 pp. $1.00, plus $0.10 postage.*
- *+So You Want to Start a Picture File. 1968. 24 pp. $0.50, plus $0.10 postage.*
- *+Sources of Free Travel Posters. $.50, plus $0.10 postage.*

+Learning from Pictures. Catharine M. Williams. 2nd ed. Washington, D.C.: Association for Educational Communications and Technology, 1968. 166 pp. $5.95.

Provides many suggestions for using pictures and presents a primary source list arranged alphabetically by supplier.

Picturescope. American Society of Picture Professionals. Box 5283, Grand Central Station, New York, N.Y., 10017. Quarterly. $4.00.

Target audience: professional picture librarians.

*+Prints in the Public Library. Donald L. Foster. Metuchen, N.J.: Scarecrow Press, 1973. 124 pp.

Covers historical background, program ideas, circulation, selection, sources, organization, and maintenance. A glossary of terms and a directory of dealers in the United States are appended.

Research on Learning from Pictures: A Review and Bibliography. W. Howard Levie. Bloomington, Ind.: Indiana University, School of Education, 1973. 94 pp. $1.50.

An overview of research on pictures.

Indexes/Directories/Bibliographies - Programmed Instruction and Games and Simulations

Contemporary Games: A Directory and Bibliography Covering Games and Play Situations or Simulations Used for Instruction and Training by Schools, Colleges and Universities, Government, Business and Management, Volume I: Directory. Detroit: Gale Research, 1973. 560 pp. $35.00.

Alphabetical listing of games with entries giving subject, grade level, playing time, date, producer, source, price, brief description, and references to reviews of the game. Volume II is a bibliography on games.

Guide to Simulation Games for Education and Training. David W. Zuckerman and Robert E. Horn. 2nd ed. Cambridge, Mass.: Information Resources, Inc., 1973. 501 pp. $15.00.

A selected list of games arranged by subject with producer, creator, and title indexes. Necessary materials, playing time, age group, number of players, cost, and availability are provided. Includes Paul Twelker's bibliographical article on simulation and gaming.

Programmed Learning and Individually Paced Instruction - Bibliography. Carl H. Hendershot. 5th ed. Bay City, Mich.: Hendershot Programmed Learning, 1973. 375 pp. $31.75.

Guide to learner-paced texts and units in programmed formats. Provided for each title are study time, length in frames, level of use, price, and content features. Access by subject area, e.g., liberal arts, adult basic education, and interest areas such as bridge or boating.

Simulation/Gaming/News. Box 3039, University Station, Moscow, Idaho, 83843. 5/yr. $4.00.

Practical articles and reviews of new games.

WFF'N Proof Newsletter. Wff'n Proof Publishers. 1111 Maple Avenue, Turtle Creek, Pa., 15145. Quarterly. $1.00.

Emphasis on games at all grade levels through college.

EQUIPMENT AND FACILITIES

Directory - Equipment

*+Audiovisual Equipment Directory, 1974-75. 20th ed. National Audiovisual Association, Inc. Fairfax, Va.: NAVA, 1974. 492 pp. Annual. $12.50.

A basic handbook for ordering hardware. Equipment models, with an accompanying illustration, are alphabetically listed by company name. Descriptions include price and technical features. Among the appendices are charts of audience capacity, screen size, and playing times for tape speeds and reel sizes.

Reviews - Periodicals - Equipment

*+Educational Product Report. Educational Product Information Exchange (EPIE). 463 West Street, New York, N.Y., 10014. 1967 to date. 9/yr. $50.00/yr. EPIEgram. 10/yr. $20.00.

A highly esteemed "consumer's guide" to instructional software and hardware. Issues have evaluated such items as audiocassette recorders, videocassettes, self-threading 16 m.m. film projectors, and consumer education materials. Objective, in-depth evaluations are based on specified criteria.

*+ "Hardware Reviews" and "Hardware News" in each issue of Previews.

(For annotation of Previews, see Part I, "Reviews - Periodicals - Cross Media.")

*+Library Technology Reports. American Library Association. 50 East Huron Street, Chicago, Ill., 60611. Bimonthly. $100.00

Evaluates audiovisual hardware as well as other products used in libraries. For example, it has reviewed 16 m.m. projectors, cassette tape recorders, sound filmstrip projectors, and microform readers and printers.

Operation Manuals - Equipment

+ Audiovisual Equipment: Self-Instruction Manual. Stanton C. Oates. 2nd ed. Dubuque, Iowa: William C. Brown Company, 1971. 226 pp. $4.95.

Includes operation of tape recorders and filmstrip, slide, motion picture, opaque, and overhead projectors.

+ Audiovisual Fundamentals: Basic Equipment Operation; Simple Materials Production. John Bullard and Calvin Mether. Dubuque, Iowa: William C. Brown Company, 1974. 200 pp. $3.95.

A self-instructional manual of equipment operation including videotape recorders. Also includes procedures for dry mounting, laminating, lettering, and other basic graphic techniques.

*+ Instructional Technology: Basic Skills. Donald L. Nicholas and Jo Ann Crow. 2nd ed. Austin, Tex.: University Stores, Inc., 1974. 113 pp. $4.95.

"Designed to be used as a step-by-step guide to the operation of equipment and the processes of production." Includes videotape operation and basic graphic production.

+ Operating Audiovisual Equipment. Sidney C. Eboch. 2nd ed. New York: Intext Educational Publishers, 1968. 76 pp. $3.75.

Contains illustrated directions for operating equipment (excludes videotape).

NOTE: File and use the operator's manuals for the equipment you purchase as basic equipment operation manuals.

Articles - Equipment and Facilities

+ The Cost of Maintaining Educational Communications Equipment. David A. Humphrey. ERIC DRS, 1971. 18 pp. MF, $0.65; HC, $3.29. (ED 055 452)

Presents formulas for estimating the cost of equipment maintenance. Includes television, audiovisual, and auxiliary equipment.

+ "Media Facilities Design," School Media Quarterly, 2:186-294 (Spring, 1974).

Issue presents seventeen articles ranging in emphasis from personal space and building consultants to planning procedures and selecting new equipment. Although addressed to school media programs, public libraries will find useful tips.

+Plan for Progress in the Media Center Facilities. Betty J. Buckingham. ERIC DRS, 1973. 36 pp. MF, $0.65; HC, $3.29. (ED 077 192)

Deals with planning space, functional relationships, furniture, and equipment for school media centers.

+Planning Libraries for Media Services. Chicago: Library Administration Division, ALA, 1972. 41 pp. $1.00.

Subtitle: Presentations Made at the LAD Buildings and Equipment Section Program, Dallas, Texas, June 22, 1971. Contains six articles including an overview of the problem by C. Walter Stone, storage and shelving of audiovisual materials by Richard Ducote, audio cassette duplicating by Joan Clark, and planning production facilities by Don Roberts.

+Rosenberg, K. D. "The Selection of Audiovisual Equipment: A Few Basics." Previews, 3:7-14 (January, 1975).

Schmertz, Mildred F. "Present and Future Trends in the Design of Public and College Libraries." Architectural Record, (April, 1973), pp. 119-36.

+Simons, Wendell W. "Choosing Audiovisual Equipment." Library Trends, 13:503-516 (April, 1965).

+Tauffner, Gilbert E. "Furniture and Related Facilities to Accommodate Multi-Media Activities in Libraries." Library Trends, 19: 493-507 (April, 1971).

+White, Howard, "Library Technology in the 70's." Wilson Library Bulletin, 47:748-52 (May, 1973).

DEVELOPING MEDIA SERVICE - BOOKS AND ARTICLES

Standards

*+Audiovisual Services in the Small Public Library. Pamphlet Number 17. Small Libraries Project. LAD. Chicago: ALA, 1969. 21 pp.

Standards for small public libraries. NOTE: Public Library Association's Audiovisual Committee has recently completed a new guide to replace this one. To be published in 1975.

*+Guidelines for Audiovisual Materials and Services for Public Libraries. Chicago: ALA, 1970. 33 pp.

Standards for public libraries serving 150,000 or more. NOTE: Public Library Association's Audiovisual Committee has recently completed a revised version to be published in 1975.

+Media Programs: District and School. ALA, American Association of School Libraries, and Association for Educational Communications and Technology. Chicago: ALA, 1975. $2.95, paper.

Newly revised quantitative and qualitative guidelines and recommendations for school media centers. Public librarians might like to know about the objectives of fellow media specialists.

Media Rationale - Books

A History of Instructional Technology. Paul Saettler. New York: McGraw-Hill, 1968. 399 pp. $9.95.

For public librarians who are interested in an historical account of instructional technology, media research, and the audiovisual movement.

+Mass Communications: Selected Readings for Librarians. K. J. McGarry, ed. Hamden, Conn.: Linnet Books and Clive Bingley, 1972. 255 pp.

Compilation of sixteen essays covering such topics as the nature of the communication process, the audience of mass communications, and problems of the media and media content. Contributors include Northrop Frye, Wilbur Schramm, Arthur Schlesinger, and the BBC.

+A Primer of Visual Literacy. Donis A. Dondis. Cambridge, Mass.: MIT Press, 1973. $10.00.

Analyzes visual messages, visual style, and the why and how of visual literacy.

Proceedings of the First National Conference on Visual Literacy. Clarence Williams and John L. Debes, eds. Roslyn Heights, N.Y.: Urban Media Materials, 1970. 295 pp. $6.95.

Explores the concept of visual literacy and research related to it. Discusses visual literacy in community programs.

+Print, Image, and Sound: Essays on Media. John Gordon Burke, ed. Chicago, Ill.: ALA, 1972. 182 pp. $7.50.

A collection of five essays on print and nonprint media covering newspapers, ETV, popular music, film and little magazines. Some appeared previously in American Libraries.

+Readings in Non-Book Librarianship. Jean Spealman Kujoth, ed. Metuchen, N.J.: Scarecrow Press, 1968. 463 pp. $11.50.

A collection of sixty-seven articles dealing with audiovisual materials and their nature, costs, sources, value, cataloging, classification, and storage.

*+A Taxonomy of Communication Media. Rudy Bretz. Englewood Cliffs, N.J.: Educational Technology Publications, 1971. 168 pp. $8.45.

Defines and describes twenty-eight communication media, discusses differences between information and instruction, and proposes a classification system for distinguishing media. Useful for the librarian who is charged with selecting media formats and with determining best uses of media.

+Total Community Library Service: Report of a Conference Sponsored by the Joint Committee of the American Library Association and the National Education Association. Guy Garrison, ed. Chicago, Ill.: ALA, 1973. 148 pp. $5.00, paper.

Papers discuss coordinating library and educational services in a community.

*+Visual Literacy: A Way to Learn - A Way to Teach. Roger B. Fransecky and John L. Debes. Washington, D.C.: Association for Educational Communications and Technology, 1972. 33 pp. $3.00.

An illustrated introduction to the concepts of visual literacy. Explores use of pictures and cameras in literacy programs and gives references to existing programs and sources of further information. Includes a summary of research findings.

+Visualize. David R. Anderson and Gary Wilburn. Dayton, Ohio: Pflaum/Standard, 1971. Multi-media kit includes one 8 m.m. film, sixteen photolanguage photographs, one instructor's manual, one student manual, and one book, Exploring the Film. Total for kit, $12.95.

Outlines a course in visual language with emphasis on communication and self-expression. Gives step-by-step approach to four two-hour seminars and three out-of-class projects. Suggested for public library programming ideas.

Media Rationale - Articles

+Adamovich, F. W. "So Where's the Action? Multimedia and the Small Public Library." North Country Libraries, 14:1-7 (May, 1971)

+Bertrand, J. K. "Media Reference Service: Neglected Stepchild of the New Era." AV Instruction, 12:16-22 (January, 1967).

+Cyr, Helen W. "Why Not the Instant Media Center?" School Libraries, 20:21-23 (Spring, 1971).

+ "Differentiating the Media: A Focus on Library Selection and Use of Communication Content," The Library Quarterly, 45:1-72 (January, 1975).

Proceedings of the Annual Conference of the Graduate Library School, August 5-6, 1974, which assumed "that libraries, as centers of communication, will be multimedia agencies in this indisputably multimedia age ..." See especially the introduction by Lester Asheim and "Administrative Problems and Their Solutions" by Wesley Doak.

+Eason, Tracy. "A Selected Bibliography of Audiovisual Media in Library Literature, 1958-69." Wilson Library Bulletin, 44:312-319 (November, 1969).

+Folcarelli, Ralph J. "A History and Description of Audiovisual Services and Programs of the Public Library Systems of New York State, 1950-1970." Bookmark, 32:173-80 (July, 1973).

+Geller, Evelyn. "This Matter of Media." Library Journal, 96:2048-2053 (June 15, 1971).

On conceptualizing media in libraries.

+Grieco, Marie. "The Library As Total Environment." Library Journal, 93:1725-1728 (April 15, 1968).

+Iglesias, C. M. "Audiovisual Material and Libraries." UNESCO Bulletin for Libraries, 22:285-290 (1968).

+Jussim, Estelle. "Confronting Our Media Biases: The Social Dimensions of Media Theory." School Libraries, 21:12-17 (Summer, 1972).

+ "Library Uses of the New Media of Communication," Library Trends, 16:179-299 (October, 1967).

Issue contains twelve articles including "The Library Function Redefined," and "Audiovisual Materials in the Public Library."

+Nolan, John L. "Audiovisual Materials." Library Trends, 10:261-272 (October, 1961).

+Powell, Judith. "The School Media Center: Its Relevance to Public Library Service." North Country Libraries, 14:8-11 (May/June, 1971).

+Roberts, Don. "Tomorrow's Illiterates." Library Trends, 20:297-307 (October, 1971).

A rationale for "information events" versus print-dominated library programming.

+Stone, C. Walter. "Audiovisual Task Force Survey Report." American Libraries, 1:40-44 (January, 1970).

+Stroner, Sandra. "Media Programming for Children." Library Journal, 96:3811-3813 (November 15, 1971).

Administering Media - Handbooks/Textbooks

+Administering Educational Media. James W. Brown, Kenneth D. Norberg and Sara K. Srygley. 2nd ed. New York: McGraw-Hill, 1972. 480 pp. $10.95.

Although written for the instructional media specialist, this textbook contains sections helpful to public librarians. Among these are chapters on facilities design, organizing materials, administering equipment, and budgeting services.

+Administering Instructional Media Programs. Carleton W. H. Erickson. New York: Macmillan, 1968. 660 pp. $17.95.

Many of the administrative principles in this hefty volume can be applied in public libraries. Covers acquisition, use, in-service training, budgeting, and public support.

+Audiovisual Instruction: Technology, Media, and Methods. James W. Brown, Richard B. Lewis, and Fred F. Harcleroad. 4th ed. New York: McGraw-Hill, 1973. 624 pp. $12.95. +Audiovisual Instructional Technology Manual for Independent Study. 184 pp. $5.95.

A basic textbook and accompanying manual covering theoretical and practical aspects of selecting, using, producing and evaluating educational media. Public librarians will find the reference sections to be particularly useful. These include information about operating hardware, improving physical facilities, and sources of equipment, supplies, and publications.

*+Educational Media Yearbook, 1974. James W. Brown, ed. New York: Bowker, 1974. 592 pp. $19.95.

An essential tool for media specialists, this handbook compiles short articles describing the state-of-the-art of the media field and special sections listing periodicals, media associations, foundations that fund media projects, and an extensive bibliography on nonprint topics.

Selecting and Evaluating Media

+Eisler, H. Michael. "A Primer of Projectuals." Previews, 3:7-9 (October, 1974).

+ "Evaluation and Selection of Media," Audiovisual Instruction, 20:4-41 (April, 1975).

Issue containing eleven articles devoted to topic. Includes selection of hardware.

+French, Janet. "The Evaluation Gap: The State of the Art in Audiovisual Reviewing with Special Emphasis on Filmstrips." Library Journal, 95:1162-1166+ (March 15, 1970).

+Kemp, Jerrold E. "Which Medium?" Audiovisual Instruction, 16:32-36 (December, 1971).

+Lembo, Diana. "Notes from a Semi-Darkened Room." School Library Journal, 16:735-737 (February, 1970).

Discusses media selection and evaluation.

+Quisenberry, Nancy. L. "Criteria for the Selection of Records, Filmstrips and Films for Young Children." Audiovisual Instruction, 18:36-38 (April, 1973).

+Ramey, James W. "The Human Element: Why Nonprint Managers Turn Gray." Drexel Library Quarterly, 7:91-106 (April, 1971).

Selecting Media for Learning. Washington, D.C.: AECT, 1974. 96pp. $7.50.

Thirty-one articles compiled from Audiovisual Instruction covering selecting media appropriate to specific learning objectives, evaluation procedures and guidelines, instructional development, and production-marketing factors affecting selection.

+Selection and Evaluation of Media Materials. Dwight F. Burlingame, ed. New York: MSS Information Corporation, 1973. 170pp. $5.00, paper.

A collection of twenty-four articles covering such themes as selection policies, censorship, nonprint materials and equipment selection, and collection evaluation. Recommended for public libraries.

+Topper, Louis. "Some Problems and Pointers for Those Introducing Audiovisual Materials into the Library." Wilson Library Bulletin, 47:42-45 (September, 1972).

Cataloging and Classifying Media - Books

+Anglo-American Cataloging Rules. North American Text. Chicago: ALA, 1967.

Revision is in progress for Chapters 6, 7, and 12.

+Basic Concepts for Cataloging Non-Book Materials. Tempe, Ariz.: Arizona State University, Audiovisual Services, 1972. Sound filmstrip, color. $15.00.

Shows step-by-step how to catalog non-book materials with emphasis on integration into cataloging system.

*+Bibliographic Control of Nonprint Media. Pearce S. Grove and Evelyn G. Clements, eds. Chicago: ALA, 1972. 432 pp. $15.00.

A compilation of sixty-eight papers dealing with problems of classification, processing, storage, and retrieval of nonprint materials. Gives a thorough overview of the state-of-the-art as of 1969-70.

+Commonsense Cataloging: A Manual for the Organization of Books and Other Materials in School and Small Public Libraries. 2nd rev. ed. New York: Wilson, 1974. 233 pp. $8.00.

See chapter on audiovisual materials.

*+Developing Multi-Media Libraries. Warren Hicks and Alma Tillin. New York: Bowker, 1970. 199 pp. $10.95.

Covers selection, acquisition, cataloging and classification, circulation, storage, and the philosophy behind having an audio-visual collection in the library. Practical steps are illustrated with charts, diagrams, pictures and sample cards. Recommended. 1975 edition forthcoming: Managing Media Centers.

*+Non-Book Materials: The Organization of Integrated Collections. Jean Riddle Weihs, Shirley Lewis, and Janet McDonald. 1st ed. Ottawa: Canadian Library Association, 1973. 107 pp. $6.50.

Guidelines to the cataloging of media based on the Anglo-American Cataloging Rules. Includes a section on materials storage and a bibliography.

+Organizing Nonprint Materials: A Guide for Librarians. Jay E. Daily. New York: Marcel Dekker, 1972. 190pp. $12.50.

Section One describes organizational problems and possibilities. Section Two covers tools for cataloging.

*+Standards for Cataloging Nonprint Materials: An Interpretation and Practical Application. Alma Tillin and William J. Quimby. 4th ed. Washington, D.C.: Association for Educational Communications and Technology. Forthcoming.

Synthesizes current standards for cataloging media. Gives sample cards.

Cataloging and Classifying Media - Articles

+Berman, S. "Rules for Cataloging Audiovisual Materials at Hennepin County Library." Unabashed Librarian, 7:6-9 (Spring, 1973).

+Carson, Doris M. "Cataloging Non-Book Materials." Wilson Library Bulletin, 39:562-64 (March, 1965).

+Clugston, Katharine W. "Anglo-American Cataloging Rules: Film Cataloging at the Library of Congress." Library Resources and Technical Services, 13:35-41 (Winter, 1969).

+ "Commercial Media Cataloging: What's Around." Library Journal, 93:4345-51 (November 15, 1968).

+Cox, C. T. "Cataloging of Non-Book Materials: Basic Guidelines." Library Resources and Technical Services, 15:472-478 (Fall, 1971).

+Kennerly, Sara Law. "Integrating Nonprint Media into the Library Via Classification and Cataloging." Texas Library Journal, 48: 239-42 (November, 1972).

+Massonneau, Suzanne. "Cataloging Non-Book Materials: Mountain or Molehill?" Library Resources and Technical Services, 16:294-304 (Summer, 1972).

+Massonneau, Suzanne. "Which Code for the Multi-Media Catalog?" School Media Quarterly, 2:116-122 (Winter, 1974).

+Rufsvold, Margaret I. and Carolyn Guss. "Software: Bibliographic Control and the NICEM Indexes." School Libraries, 20:11-20 (Winter, 1971).

+Taylor, Virginia. "Media Designations." Library Resources and Technical Services, 17:60-65 (Winter, 1973).

+Weihs, Jean Riddle. "Standardization of Cataloging Rules for Non-Book Materials: A Progress Report ... April, 1972." Library Resources and Technical Services, 16:305-314 (Summer, 1972).

Programming with Media

+Children Are Centers for Understanding Media. Susan Rice and Rose Mukerji, eds. Washington, D.C.: Association for Childhood Education International, 1973. 89 pp. $3.95.

A collection of essays on topics such as television as a source of literacy, film production by children, educational functions of the camera, selection of media activities, and resources for further study. Programming ideas, anyone?

*+Doing the Media: A Portfolio of Activities and Resources. Kit Laybourne, ed. New York: Center for Understanding Media, 1972. 200 pp. $5.00.

Outlines an integrated media arts curriculum for elementary schools. Includes activities for photography, film, video, and other media. Full of ideas to enable children to master media's codes.

Kids. Box 30, Cambridge, Mass., 02139. 10/yr. $5.00.

A magazine edited and written by children showing their art work, poems, stories, and crafts. William Katz writes, "It is just what a magazine for children ought to be! A must for libraries."

Learning. Education Today Company. 530 University Avenue, Palo Alto, Calif., 94301. 9/yr. $10.00.

Articles about "creative teaching" including new media are applicable in many cases to public library programming.

+Media Literacy: Thinking About. Annelle Houk and Carlotta Bogart. Dayton, Ohio: Pflaum, 1974. 116 pp. $3.50, paper.

Good suggestions for displays and materials.

+The Media Works. Joan Valdez and Jeanne Crow. Dayton, Ohio: Pflaum/Standard, 1973. 282 pp. $4.95.

An activity book which suggests ways to examine the mass media, including print. Themes include alternate views of society and functions of underground media. Accompanying publications are
+ Logbook: Working With the Media Works (a student workbook, $2.70),
+ and Teacher's Resources for the Media Works ($1.20).

Model Projects

+ "AV Licenses for Kids (news item)," LJ/SLJ Hotline, v. 3 (November 8, 1974), p. 3.

The Fitchburg Public Library in Massachusetts provides training to children in the use of audiovisual hardware and provides licenses to certify their capabilities. To get a copy of the sample instruction sheets prepared by the library, a sample license, and a sample parent permission letter, request these from the Texas State Library Professional Librarianship Collection.

+ The Care and Feeding of Young Adults. Orlanda, Fla.: Orlando Public Library, 1974.

A manual, with accompanying color photographs and cassette tape on young adult activities involving the use of records, posters, paperbacks, and films. The cassette tape features an effective example of a school talk using records, as well as a discussion of the annual Youth Night program. Contains a variety of good ideas for young adult programs.

+ Cawthorne, Edythe O. "Toys and Games - 'The First Reading Tool,'" School Library Journal, v. 21 (April, 1975), pp. 24-27.

Describes the toy-lending library services offered by the Prince George's County Memorial Library System (Md.). Includes useful information on the selection, processing and circulating, and maintenance of the toys, as well as general criteria for selecting and reviewing toys and games.

+ Day, Dorothy LaVerne. "The Library on the Air," Wilson Library Bulletin, v. 44 (November, 1969), pp. 320-325.

Discusses the Louisville Free Public Library's operation of two radio stations and the "Wire Network," a system of closed-circuit lines rented from the telephone companies that connects the library with educational and cultural organizations throughout the Louisville area.

+ "Dial-A-Story for Pre-School Children," The Unabashed Librarian, No. 10, p. 14.

Describes the mechanics of the San Francisco Public Library Early Childhood Education Project involving three-minute recorded stories and poems for two to five-year olds; stories can be accessed over the telephone.

+ Dowlin, Kenneth E. "Can A Library Find Happiness in the Big Cruel World of Television?" Wilson Library Bulletin, v. 47 (May, 1973), pp. 763-767.

A discussion of the video activities of the Natrona (Casper, Wyoming) County Public Library with useful details on equipment used and how to get started.

+ Gell, Marilyn. "Any Library Can; (How to Have Your Own Local History Project Without Staff or Money)," The Unabashed Librarian, No. 2, pp. 21-23.

The Arlington County Public Library in Virginia is involved in an oral history project involving the use of cassette tapes. An extensive bibliography of useful articles is included.

+ "Have You Watched a Book Today?"; An Experimental Project of the Public Television Library, Final Report, 1975. The Public Television Library, 475 L'Enfant Plaza, SW, Washington, D.C., 20024.

The final report of an experimental study on the use of videocassettes in public libraries called WATCH-A-BOOK, this study was undertaken by the Public Television Library (a department the Public Broadcasting Service) and three public libraries: Monroe County (Bloomington, Ind.) Public Library, Kirn Memorial (Norfolk, Va.) Library, and the Jackson (Miss.) Metropolitan Library.

+ Heiges, Mary J. "To Tape or Not To Tape: That Is the Question on Tape," Minnesota Libraries (Winter, 1974-75), pp. 199-204.

A good description of all phases of the oral history project of the Hopkins Public Library, a medium-sized library in Minnesota. A useful bibliography is appended.

+ "Hennepin County Library Boosts AV Facilities (news item)," Library Journal (February 1, 1974), pp. 329-330.

The Southdale-Hennepin Area Library, a new branch of Hennepin County Library in Minneapolis, includes some of the latest audiovisual facilities for patrons. The facility includes an audiovisual production lab for use by community residents, a 250-capacity community meeting room with full projection and sound capabilities, and the services of television monitors, viewing of motion picture films, and a full assortment of audio and video tape hardware and software. This project is under the supervision of Don Roberts, Audiovisual Librarian for Hennepin County Library. (Write the Texas State Library Professional Librarianship Collection for a packet of informational materials.)

+ Henning, Mary K. "Show and Tell," Focus on Indiana Libraries, v. 25 (March, 1971), pp. 31-32.

A good article for small public libraries interested in nonprint media services. The Kendallville, Indiana, Public Library serves a population of approximately 10,000 patrons and offers them a variety of services, including film programs, audio recordings, a framed print collection, and sound filmstrips for story hours.

+ Hernandez, Ramon R. "Youth Choices and Simple Processes; The Young Adult Compact Media Project at Merrill, Wisconsin," Wisconsin Library Bulletin, v. 68 (Jan-Feb, 1972), pp. 32-36.

A young adult program involving the use of cassette tapes and paperbacks.

+ Kenney, Brigitte L. and Hope Ridge. Video/Cable Activities in Libraries: An Inventory. 2nd rev. ed., 1974. Graduate School of Library Science, Drexel University, Philadelphia, Pa., 19104.

A survey by state of those libraries involved in video or cable programming with an indication of their activities in the following areas: participation in local cable activities, training and publication, equipment, production and acquisition of videotapes, cable programming, and types of programming. This survey is part of the ALA Cable Television Information Packet, and is also available as a separate item from the Texas State Library Professional Librarianship Collection.

+ Klumb, Mrs. David. "A Public Library Works with the Retarded," Wisconsin Library Bulletin, v. 67 (Jan., 1971), pp. 34-36.

A good discussion of program ideas and successful materials used by the Mead Public Library, Sheboygan, Wisconsin, in their work with the mentally handicapped.

+ "Massachusetts Library Co-op Runs a Radio Program (news item)," Library Journal, v. 100 (Feb., 1975), p. 360.

A group of public, school, and college libraries in the Lowell, Massachusetts area have formed the Lowell Area Committee on Interlibrary Networks (LACOIN) who are using the radio stations of one member (the Lowell Technological Institute) to put on regular public affairs programming from 8:00 a.m. to 3:00 p.m. daily, including ethnic local history, educational practice, senior citizens' hour, career series, book reviews, a women-in-civilization series. (The Texas State Library Professional Librarianship Collection has a packet of informational materials on this project.)

+ McRae, Jane Carroll. "Radio-Free Library Power," Wilson Library Bulletin, v. 49 (November, 1974), pp. 224-228.

The Northwestern Regional Library in North Carolina reaches its Appalachian residents through radio broadcasts, including such programs as the "Book Bowl" quiz show for children, interviews of local residents with special skills and interests, the "Information Sleuth" program where patrons get their reference questions answered via radio, and a variety of other on-location broadcasts.

+ Newcomb, Nadine. "The Good Start Program: Reading Readiness in Action," Library Journal, v. 99 (February 15, 1974), pp. 541-545.

Preschool programming at Glassboro (New Jersey) Public Library involving parent classes and concurrent preschoolers' sessions involving the use of a variety of media.

+ Pahl, E. Patricia and Thomas L. Pahl. Vigo County Public Library Mediamobile: Evaluation of a Library Services Act Project. Terra Haute, Ind.: Vigo County Public Library, 1973.

A report on the impact of the library's Mediamobile project based on statistical and survey data as compared to project objectives, but also includes a variety of activities utilizing such media as film, video, puzzles, games, records, audiotapes, and art prints available through the Mediamobile.

+ Peyser, Jay R. "Guerilla Television in the Public Library; Videotape and Community Information," Library Journal, v. 98 (April 15, 1973), pp. 1342-1345.

Video activities of the Huntington (N.Y.) Public Library includes taping by community residents of local documentaries and a children's video workshop.

+ Ross, John. "Audiovisual and Other Services of the Fort Wayne (Indiana) Public Library," Focus on Indiana Libraries, v. 25 (March, 1971), pp. 37-39.

Services include a collection of color slides on art history totalling 21,515 slides, 8 m.m. and 16 m.m. film programs and home circulation, and a recent video project involving the videotaping of local cultural and historical items and events. A packet of additional informational materials is available from the Texas State Library Professional Librarianship Collection.

+ Sager, Donald J. "Mobile and the Cable," Library Journal, v. 98 (February 15, 1973), pp. 501-504.

A case study of the Mobile (Alabama) Public Library's experiences with cable television. Services include a video reference service and programming for senior citizens, businessmen, and children's storytelling.

+ The S.A.L.E.M. Cable Television Project for Adult Learners; Interim Report #2. (1975) S.A.L.E.M. Cable TV Project, Salem High School, Walnut Street Road, Salem, New Jersey, 08079.

This project involves classes on basic math, reading, and life coping skills which are taught via cable TV as a delivery system for Adult Basic Education instruction. Monitors that pick up cable stations are available to most community residents, and were installed in the public library, a public housing project community room, and in the homes of the paraprofessional aides who are available for individualized tutoring. The project calls for twenty-eight weeks of broadcasting of the Useful Math Series, the Life Skills/Programs called "Making It," and the New Streamlined English Series. Contact the project director, Mr. Peter K. Wiesner, about the availability of these locally produced videotapes.

+ Sivulich, Kenneth and Sandra Sivulich. "Media Library for Preschoolers: A Service of the Erie, Pennsylvania, Metropolitan Library," Top of the News, v. 31 (November, 1974), pp. 49-54.

Includes dial-a-story phone service, games, films, puzzles, toys, records, tape players, and live animals. A separate area for parents is stocked with books and audiovisual materials about all aspects of early childhood.

+ Suckow, Stephen W. "What's In Sight for the Public Library; or BCL Reaches VIPS (Video Inclined Patrons)," Focus on Indiana Libraries, v. 25 (March, 1971), pp. 16-18, 32.

An Indiana library describes a wide variety of media services, invovling films, filmstrips, audio recordings, video, and cable TV.

NOTE: Dr. James W. Brown, Professor of Instructional Technology at San Jose State University and Editor of the Educational Media Yearbook (published by Bowker), is currently conducting a year-long survey of nonprint media services in public libraries. He will publish the findings in a general "state-of-the-art" review for the ERIC Clearinghouse in Information Resources and in the Educational Media Yearbook, 1975.

For continuing information on library projects involving the use of nonprint media, see news items in, LJ/SLJ Hotline, Library Journal, School Library Journal, and American Libraries; and articles in Advanced Technology Libraries and CableLibraries.

INDEX

AUDIO-visual education—*Continued*

History

In the beginning it was DVI: Department of visual instruction of the National education association. L. W. Cochran. AV Instr 18:42-3 Mr '73

International aspects

Problems of transferring software; with discussion. M. Egly. Educ Media Int 2 no4: 32-42 '72

Research

What do 60 years of media research tell us? W. H. Allen. AV Instr 18:48-9 Mr '73

Teacher education

Instructing student teachers in the use of television as a resource; BBC series, Science all around. C. G. Carré. il Educ Broad Int 6:35-8 Mr '73

Teacher preparation and AV methods courses. H. H. Roeder. AV Instr 18:40 My '73

Colleges and universities

Instructional technology: an emerging force in the developing colleges and universities of the southeastern states. L. Duncan and N. Logan. il AV Instr 18:60-4 Ap '73

Elementary schools

Are you using media effectively? P. H. Mann. il Instructor 82:42-3 Je '73

Junior colleges

Community colleges: much more. D. J. Bock. AV Instr 18:91 Mr '73

Florida

Broward County schools work for student involvement in their AV learning. il Sch Mgt 17:48+ My '73

Underdeveloped areas

ICEM 1972 annual general assembly. Tunis, May 29-31; theme: Evaluation and prospects of the use of audio-visual media in education in developing countries. Educ Media Int 2 no4:2-56 '72

AUDIO-visual equipment

Federal grants for instructional equipment. Intellect 101:345 Mr '73

Focus on equipment. See issues of Educational broadcasting international

See also

Moving picture equipment

Evaluation

EPIE's laboratory testing program. Educ Prod Rep 6:6 Ja '73

Maintenance and repair

Selecting and maintaining audio-visual equipment. R. E. Schlosser. il Spectrum 48:26-7 Wint '72

Selection

Selecting and maintaining audio-visual equipment. R. E. Schlosser. il Spectrum 48:26-7 Wint '72

AUDIO-visual industry

Fantasy 1776-1976. H. C. Ruark. il AV Guide 52:1+ F '73

How about leading the leader? H. Riehle. AV Guide 52:23+ F '73

AUDIO-visual institutes and workshops

Instructional technology: an emerging force in the developing colleges and universities of the southeastern states. L. Duncan and N. Logan. il AV Instr 18:60-4 Ap '73

Directories

1973 EMC directory of summer session courses on educational media. Educational media council. il AV Instr 18:4-8 My '73

Summer studies. Media & Methods 9:20-1 Ap; 2 My '73

AUDIO-visual specialists

Instructional media graduates, 1971-72. G. T. Peterson. AV Instr 18:41-3 My '73

Anecdotes, facetiae, satire, etc.

Wizard of AV. R. Yeingst. il AV Instr 18: 92-3 Mr '73

Certification

Certification and accreditation of educational media personnel: a frame of reference. W. C. Prigge. il AV Instr 18:16-21 My '73

rtification of educational media personnel; developmental look. W. F. Grady. AV 18:26+ My '73

rolina moves toward competen lia preparation programs. J. AV Instr 18:33-4 My '73

Duties

Logistics function in instructional technology. F. H. Elliott. AV Instr 18:74-6 Mr '73

Programs of media service in elementary and secondary schools and their relation to guidance services. V. Downes. AV Guide 52:11-13 F '73

Education

Is a media specialist anything more than an equipment jockey? R. M. Metcalf. il Col Mgt 8:9-10 Mr '73

Logistics function in instructional technology. F. H. Elliott. AV Instr 18:74-6 Mr '73

Media personnel development; symposium. il AV Instr 18:10-13+ My '73

1973 EMC directory of summer session courses on educational media. Educational media council. il AV Instr 18:4-8 My '73

AUDIOMETRY

Evoked response audiometry. M. O. Lowell and E. L. Lowell. Volta R 75:109-13 F '73

Measurement of pitch discrimination. D. Sergeant. bibliog il J Res Mus Educ 21:3-19 Spr '73

AUDITORY perception. See Sound perception; Speech perception

AUDITORY stimuli

Age differences in auditory reaction time of brain-damaged and normal children under regular and irregular preparatory interval conditions. B. P. Rourke and G. Czudner. J Exp Child Psychol 14:372-8 D '72

Auditory-visual stimuli, spoken-written response mode and task difficulty and activity levels of mildly retarded children. W. E. Stephens and G. H. Henry. Am J Men Deficiency 77:455-9 Ja '73

Influence of amplitude and frequency of vestibular stimulation on the activity of two-month-old infants. D. R. Pederson and D. Ter Vrugt. bibliog Child Develop 44:122-8 Mr '73

Influence of state and prandial condition upon the reactivity of the newborn to auditory stimulation. R. S. Ashton. bibliog J Exp Child Psychol 15:315-27 Ap '73

Linguistic and nonlinguistic competing message effects. E. Z. Lasky and H. Tobin. bibliog J Learn Dis 6:243-50 Ap '73

Visual and auditory memory in spelling: an exploratory study. J. R. Day and K. Wedell. bibliog Brit J Educ Psychol 42:33-9 F '73

AUER, Mary A.

Grandmother on campus. Nat Assn Women Deans & Counsel J 36:137-8 Spr '73

AUERBACH, Shirley

Shape's the thing. Engl J 62:607-12 Ap

AUGER, Terrance J. See Nelson, R. F auth.

AUGUSTINE, Saint, bp of Hippo

Background to Augustine's City of C. Ferrari. Class J 67:198-208 F

AUGUSTINE, Lloyd E. See Carper jt. auth.

AUGUSTINUS, Aurelius. See Au

AULNOY, Marie Catherine (Jum ville) comtesse d'

Le sens du voyage dans qu Madame d'Aulnoy. R. R. 46:931-7 Ap '73

AURAL comprehension. Se —Comprehension

AUSTIN, Texas Public

You and me in a c explores urban e Paul. Instructor

AUSTRALIA

Labour aid f Smith. Tim

Australia's Il Time

Black m 11:60-

Labou Sm

AUTH Mu

- AV
  - SEE Nonprint media
- AV services
  - SEE Nonprint media services
- American Library Association, 188-189, 194
- Art prints
  - SEE Prints
- Association for Education Communications and Technology, 188-189, 193-194
- Associations
  - involved in cable television, 230-231
  - involved in nonprint media, 187-190, 193-195
  - involved in video, 230-231
  - SEE ALSO names of specific associations, such as Texas Library Association
- Audio discs, 239-240, 242-245
  - advantages/disadvantages, 89-91
  - compared to audio cassette tapes, 89-91
  - cost, 12-13
  - equipment, 13
  - for the blind, 99-101
  - manuals, 243-245
  - periodicals, 242-243
  - producers, 143
  - reviews, 242-243
  - selection aids, 239-241
  - sources of, 143, 239-243
  - storage of, 12, 90
- Audio materials,
  - for the blind, 99-101
  - musical, 88-89
  - musical, classical/semiclassical, 89
  - musical, popular, 88
  - musical compared to spoken word, 88
  - selection of, 87-89
  - selection of musical recordings, 88-89
  - spoken word, 88
- Audio tapes, cartridge, 87
- Audio tapes, cassette, 87, 89-98, 241-245
  - advantages/disadvantages, 89-91
  - compared to audio discs, 89-91
  - copying privileges, 91, 98-99
  - cost, 12-13, 91, 94-96
  - duplication of, 97-98
  - equipment, 13, 94-96
  - for the blind, 99
  - library services, 244-245
  - manuals, 243-245
  - periodicals, 242-243
  - processing, 93-94
  - producers, 91-92, 143-144
  - programming ideas, 244-245
  - reviews, 242-243
  - selection aids, 241
  - sources of, 91-92, 143-144, 241-243
  - standard lengths, 91
  - storage of, 12, 90, 93-94
- Audio tapes, reel-to-reel, 87
  - cost, 12-13
  - storage of, 12
- Audio tape recorders, cassette, 13, 89, 94-95
  - maintenance of, 96
- Audio tape recorders, reel-to-reel, 13
- Audiovisual materials
  - SEE Nonprint media
- Audiovisual services
  - SEE Nonprint media services

- Blind
  - audio materials for, 99-101
  - public library services for, 99-101
  - Texas State Library services for, 99-101
- Budgeting procedures, 31-32

- CATV
  - SEE Cable television

Note: Page numbers which are underlined refer to references found in the bibliography.

Cable television, 64-76, 233-238
  definition, 64
  associations, 230-231
  community survey, 70-71
  manuals, 233-236
  periodicals, 227-230
  programming ideas, 64-76, 236-238
  role of library in, 64-76, 236-238

Cable television companies in Texas, 72-77

Cassette duplication, 97-98
  cost, 97-98

Cassette duplicators, 97-98

Cassette recorders
  SEE Audio tape recorders, cassettes

Cataloging, 129, 146, 261-263

Circulation of equipment, 97

College courses in nonprint media, 197

Consultant services, 151, 193, 195-197

Conventions featuring nonprint media, 193-195

Copyright, 98-99

Cost factors of equipment, 12-15
  SEE ALSO names of specific types of equipment, such as projectors

Cost factors of nonprint materials, 12-15
  SEE ALSO names of specific types of media, such as filmstrips

Courses in nonprint media, 197

Damage of films, 47

Dealers, equipment, 151-154

Definitions, 165-179

Disc recordings
  SEE Audio discs

Distributors, film, 45-46

Duplication of cassettes, 97-98

ETV
  SEE Educational television

Educational television, 56

Educational television stations in Texas, 60

8 mm film
  SEE Films, 8 mm

8 mm film loops
  SEE Films, 8 mm, loops

8 mm film projectors
  SEE Projectors, 8 mm film

Equipment, 149-161, 252-254
  average life expectancy, 158
  circulation of, 97
  costs, 12-15
  evaluation criteria, 158-161
  maintenance and repair, importance of, 157-158
  operation manuals, 253
  reliable brand names, list of, 156
  reliable brands, importance of, 155
  reviews, 150-151, 252
  selection procedures, 149-157, 254
  selection procedures checklist, 158-161
  sources, 149-150, 252
  SEE ALSO names of specific types of equipment

Equipment dealers, 151-154
  importance of relationship with, 151
  in Texas, 152-154

Evaluation forms, 124-127

Evaluation of equipment, 158-161, 254

Evaluation of nonprint media, 114-116, 259-261
  sample forms, 123-127

Evaluation of nonprint media library services, 35

Feature films, 41, 170

Film circuits, 41-42, 170

Film distributors in Texas, 45

- Film distributors in the U.S., 46
- Film loops, 50-51, 170
  - SEE ALSO Films, 8 mm, loops
- Film rental, 42-44
  - cost, 43, 44
- Film rental libraries, 43-44
- Films, 41-51, 220-226
  - borrowing policy, 36-37
  - damage to, 47
  - 8 mm vs. 16 mm, 49
  - feature, 41
  - free sources, 42
  - manuals, 224-226
  - periodicals, 222-223
  - producers, 45, 46, 141
  - programming ideas, 224-226
  - reviews, 222-223
  - selection aids, 220-222
  - sources of, 45, 46, 141
- Films, 8 mm, 49-51, 169, 220-226
  - advantages/disadvantages, 49
  - compared to 16 mm, 49
  - cost, 14-15, 49
  - equipment, 15, 49-50
  - loops, 50-51
  - producers/distributors, 50, 51, 141
  - single concept, 51
  - sources of, 50, 51, 141
  - storage of, 14
  - Super 8, 49, 178
  - trial program for public libraries, 50
- Films, 16 mm, 41-49, 177, 220-226
  - compared to 8 mm, 49
  - cost, 14-15, 41
  - equipment, 15, 48
  - free sources, 42
  - producers, 141
  - rental, 42-44
  - sources, 41-46, 141
  - storage of, 14
- Filmstrip projectors
  - SEE Projectors, filmstrip
- Filmstrips, 105-106, 171, 246-247
  - advantages/disadvantages, 105-106
  - cost, 12-13, 105
  - equipment, 13. 106
- Filmstrips, continued
  - producers, 142
  - selection aids, 246-247
  - sources, 142
  - storage of, 12
- Glossary of terms, 165-179
- Hardware, 171
  - SEE ALSO Equipment
- Headphones, 13, 95
- ITV
  - SEE Instructional television
- Instructional television, 56
- Interlibrary loan of nonprint media, 42
- Interlibrary loan of reference materials on nonprint media, 203
- Jobbers of audiovisual materials, 128
- Library programs, 263-268
  - aging, 79-80
  - audio tapes, 244-245
  - audio cassette tapes, 244-245
  - cable television, 64-76, 236-238
  - children, 81, 264, 267, 268
  - films, 224-226
  - for the blind, 99-101
  - mobile service, 267
  - oral history, 83, 265
  - radio, 264, 266, 267
  - video, 56-59, 78-83, 236-238
  - young adults, 80, 264, 266
- Library schools
  - courses in media, 197
- Library science
  - courses in media, 197
- Library services and nonprint media
  - SEE Library programs; Nonprint media services
- Library systems, regional
  - nonprint media services, 3, 5

Local production
  SEE Production, local

Monitors, television, 15, 63, 174

Nonprint media
  cataloging, 129, 141, 261-263
  characteristics of, 16-18
  cost, 12-15
  courses in, 197
  evaluation forms, 123-127
  evaluation guidelines, 114-116, 259-261
  free sources, 216-219
  glossary of terms, 165-179
  interlibrary loan, 42
  jobbers, 128
  producers, 133-140
  production capability, 12-15
  periodicals, 212-215
  previewing, 114
  reviews, 203-204, 212-215
  selection aids, 208-212, 203-204
  selection policy, 116-117
  selection procedures, 122-123, 259-261
  size of collection, 6-7
  sources of, 133-140
  standards for media collection, 6-7
  storage, 12-15
  SEE ALSO specific types of media, such as films, audio tapes

Nonprint media and library programs
  SEE Library programs

Nonprint media services
  administration of, 259
  associations, 187-190, 193-195
  basic assumptions, 4-5
  basic principles, 3-4
  budgeting for, 31-32
  evaluation of, 35
  for the blind, 99-101
  in libraries, 264-268
  in library systems, 3, 5
  planning model, 3-37
  procedures for implementation, 34-35
  programming techniques, 263
  rationale, 255-258

Nonprint media services continued
  reference file, 183-184
  standards, 255
  variety of, 22-28
  SEE ALSO Library programs

Oral history, 83, 265

Organizations
  SEE Associations

Overhead projectors
  SEE Projectors, overhead

Overhead transparencies
  SEE Transparencies

PTV
  SEE Public television

Phonograph records
  SEE Audio discs

Planning nonprint media services, 3-37

Policy statements
  Examples of, 36-37, 117-121

Portapak, video, 63

Previewing, 114, 175

Prints, 248-249
  cost, 14
  producers, 144
  selection aids, 248
  sources, 144
  storage of, 14

Producers of nonprint media, 133-140

Production, local
  as library service, 25-26, 265
  capability with different types of media, 12-15
  of audio tapes, 89
  of 8 mm film, 49
  of slides, 107
  of transparencies, 109, 110
  of video tapes, 78-83, 232-233

Projectors
  8 mm film, 15, 49-50
  8 mm film loop, 15, 51
  filmstrip, 13, 105, 106
  overhead, 13, 110, 174

Projectors continued
  self-threading, 15, 47
  16 mm film, 15, 48
  slide, 13, 108-109, 177
  sound filmstrip, 13

Public Library Association
  standards for audiovisual services, 6-7

Public library nonprint services
  SEE Library programs; Nonprint media services

Public Television Library
  and library videocassette programs, 57-59

Public television programs
  viewing in library, 56-59

Public television stations in Texas, 60

Radio, 264, 266, 267

Record player, 13

Recordings, disc
  SEE Audio discs

Records
  SEE Audio discs

Reference file for nonprint media services, 183-184

Reference services, 24, 183-184

Rental of 16 mm films, 42-44

Reviews
  audio cassette tapes, 242-243
  audio discs, 242-243
  equipment, 150-151, 252
  film, 222-223
  nonprint media, 212-215
  use of, in selection, 113-114
  video tapes, 227-230

Screens, 47, 48
  cost, 13, 15

Selection
  by previewing, 114
  by producers' information, 115
  by reviews, 113-114

Selection aids, 203-204
  free sources, 216-219
  nonprint materials, 208-212
  SEE ALSO specific types of media formats, such as video tapes

Selection criteria
  equipment, 158-161
  nonprint materials, 128-127, 259-261

Selection policy, 116-121

Selection procedures
  equipment, 149-157, 254
  evaluation forms, 124-127
  nonprint materials, 114-116, 122-123, 259-261

Self-threading projectors
  SEE Projectors, self-threading

Single concept films, 51

16 mm film projectors
  SEE Projectors, 16 mm film

Slide projectors
  SEE Projectors, slide

Slides, 106-109, 177, 246-247
  advantages/disadvantages, 107-108
  cost, 12-13
  equipment, 13, 108-109
  producers, 144
  selection aids, 246-247
  sources, 144
  storage of, 12, 108

Software, 177
  SEE ALSO Nonprint media

Sound filmstrip projectors
  SEE Projectors, sound filmstrip

Southwestern Library Association, 188, 195

Speakers, 96

Statistics, 35

Storage requirements of nonprint media, 12-15

Super 8 mm film, 49, 178

Talking book machines, 100

Talking books, 99-100, 178

Tape recorders
  SEE Audio tape recorders

Texas Association for Educational Technology, 187-188

Texas Education Agency, Regional Education Service Centers, 195-197, 199-200

Texas Library Association, 188, 195

Texas State Library, Department of Library Development
  services of, 151, 193, 203

Texas State Library, Division for the Blind and Physically Handicapped
  services of, 99-101

Transparencies, 109-110, 246-247
  advantages/disadvantages, 109-110
  cost, 12-13, 110
  equipment, 13, 110
  producers, 145
  sources, 145
  storage of, 12

University courses in nonprint media, 197

VTR
  SEE Video tape recorders

Vendors, equipment
  SEE Equipment dealers

Video tapes, 55-84, 179, 226-238
  associations, 230-231
  black and white vs. color, 62-63
  characteristics of, 61
  cost, 14-15, 63-64
  equipment, 14-15, 63-64, 232-233
  library services, 236-238
  manuals, 233-236
  periodicals, 227-230
  producers, 144
  production, 78-83, 232-233
  programming ideas, 78-83, 236-238
  reviews, 227-230
  selection aids, 226-227
  sources of, 144, 226-227
  storage of, 14

Video tapes, cartridge, 14-15, 62

Video tapes, cassette, 14-15, 62
  use in public libraries (experiment), 57-59
  viewing in public libraries, 56-59

Video tapes, reel-to-reel, 14-15, 62
  equipment, 15, 63-64

Video tape production, 78-83, 232-233
  equipment, 15, 63-64
  model library programs, 78-83
  with specific target groups, 78-83

Video tape recorders, cartridge, 14, 63-64

Video tape recorders, cassette, 14, 63-64

Video tape recorders, reel-to-reel, 14, 63-64, 176

WATCHABOOK study, 57-59

Workshops on nonprint media, 193, 195, 196